

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume VI.  
Whole No. 154.

NEW YORK: SATURDAY, DECEMBER 10, 1881.

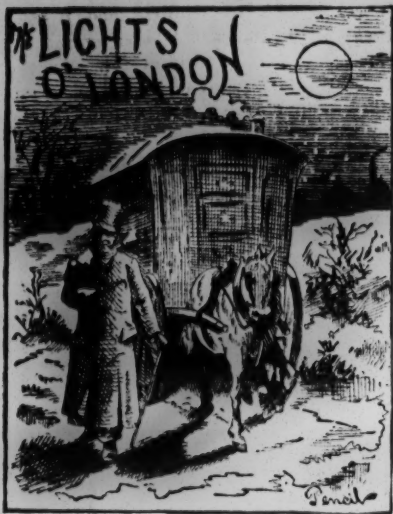
Price Ten Cents.



PRODUCED AT THE UNION SQUARE THEATRE, DECEMBER 5, 1881.



## At the Theatres.



O gleaming lamps of London, that gem of the City's crown,  
What fortunes lie within you, O Lights of London town.

The first brilliant audience of the Winter assembled Monday night to witness the first play of the regular Union Square season, which was the first piece by George R. Sims presented in New York, and the first melodrama, pure and simple, launched by Manager Palmer.

Mr. Sims being a free-lance London journalist who has persistently pricked his fellow critics, it was somewhat singular that his sensational play, when produced three months ago at the Princess Theatre, was received by them with almost universal commendation. Great expectations were aroused in advance of its initial representation here, therefore, and it is needless to say that the verdict of London was fully sustained. Such scenery, such capital all-round acting, it has never been our good fortune to see on this continent. The play created a furore, and it is not exaggeration to say at this early period that it will be the financial triumph of Mr. Palmer's successful career. The piece does not permit of criticism from a literary standpoint—it makes no claim to pretensions of this order. *Lights of London* is a strong melodrama magnificently acted, exquisitely mounted, and splendidly stage-managed. It tells a good story very well, without resorting to any methods that have not been used for a long time. There is great cunning and shrewdness manifested in the opportunities that are given for the introduction of beautiful and picturesque scenery. This alone ought to make the play without the other admirable features that render it attractive. Nothing like "The Slips, Regent's Park," was ever pictured at the Union Square, and that of course is saying all that can be said. The second scene of the second act was very beautiful—indeed every set and front scene was a perfect gem of Marston's art.

We will not repeat the story of the *Lights*, which has already appeared in *The Mirror*, but will pass directly to the cast which was one of excellence throughout. Indeed, it was like a *Comedie Francaise* performance, in that every part was played by a thorough artist.

Charles Thorne acted Harold Armytage well, but he interlarded too many "my darlings" in addressing Bess Marks, his wife—which character, by the way, was finely done by Miss Jewett. Stripped of fine costumes, attired in the dress of a poor woman, she appeared to all the better advantage in the eyes of those who have seen her in sumptuous array. Frederic de Belleville was extremely successful as Clifford Armytage, creating probably the best impression since he has been located here. His methods are good, his bearing noble, and his manner that of a polished gentleman. Mr. Stoddard's Seth Preen was a wonderful character performance, drawn in strong, bold colors, and executed with rare skill. His admirers must congratulate Mr. Stoddard on having made another palpable hit. John Parselle, as James, the showman, was delightful. His scenes with Mrs. Jarvis—well played by Mrs. Phillips—were like living glimpses of Dickensian life. Maud Harrison, who played a boy's part for the first time, seemed embarrassed and ill at ease in the strange habiliments of masculinity. Shakespeare Jarvis is a small factor in the play, but its importance might have been largely increased had Miss Harrison given it more color. Owen Fawcett, George Robinson, John Mathews, Lyssander Thompson, and especially H. W. Montgomery, made very small roles stand out sharply, and little Eva French made the sensation of the evening as a small, homeless urchin, with a very wee, sma' tale, which he tells to a kind-hearted "Bobby." Miss Carey was most effective as Hetty Preen, and the rest of the big cast of thirty speaking people were favorably disposed, and helped to render the piece in splendid style. Mr. Cathcart, stage manager of the Princess, who came over here to rehearse *The Lights*, deserves unstated praise for the thorough manner in which he performed his work. "The Borough" was a most realistically arranged picture. The performance did not finish until midnight, but the people remained in their seats until the curtain dropped upon the final act, receiving the comedy lines with hearty laughter, and the pathetic speeches with copious tears. It was a great success, and Mr. Palmer, his company, his scenic painter and his imported stage mana-

ger made it. The author's work was of small assistance. Defied of its surroundings, played by an ordinary company, *Lights of London* wouldn't amount to much. Tuesday night the play was over at 11.30. It will certainly run out the greater part of the season.

Mr. McCullough has been favoring the habitués of Haverly's Fifth Avenue with his interpretation of Spartacus, in Dr. Bird's tragedy of *The Gladiator*, during the past week, to satisfactory attendance. General estimation seems to place his assumption of the muscular Spartan high in the niche of artistic representations. Next week Mr. McCullough will place his new piece, *The Bondman*, upon the stage. Much labor and expense has been exhausted in its production, and Mr. McCullough expects to win a favorable New York verdict upon its merits.

The following synopsis of *The Bondman* has been sent us by the author, Lewis Wingfield. Some time previous to the rising of the curtain there has appeared in a remote Kentish village an Italian doctor, with an only daughter, who shares his heart with the suffering commonalty of England—a ground down, spiritless mob, oppressed to a condition of despair by the uncompromising tyranny of the Feudal system. This doctor chooses for his only friend a worn-out cripple by the name of Cade, last surviving remnant of a once prosperous family, who were rooted out thirty years earlier by the despotic lord of the manor, the Earl of Suffolk. The cripple on that occasion was spared, in consequence of the infirmity of body, which rendered him a harmless foe. The rest were slain, all save a boy of five, who escaped and has never since been heard of. Lord Suffolk, who is the Queen's favorite (some say lover), arrives at his castle at the commencement of the play, and comes upon a village merry-making—a *fete* which is to celebrate the crowning of the doctor's daughter as the May queen, and her marriage with a young villager named Kenneth. The doctor betrays violent emotion at sight of the tyrant, and boldly bears him when he takes the maiden's hand and proposes to dance with her. The result is, as might be supposed, disastrous; for the Earl, to punish the haughty doctor, carries the girl off to his castle, out of bravado, with a sneering remark that her father may fetch her on the morrow.

In the second act the doctor arrives to claim the fulfillment of his promise, but owing to the maiden's scornful demeanor the Earl refuses to give her up. This leads to an altercation, wherein harsh words are bandied on both sides, and the Earl, rendered furious by unaccustomed opposition, orders the stranger to be hanged as a preacher of seditious doctrines. This situation is complicated by the facts that Lord Suffolk's nurse recognizes in the doctor the child who escaped the massacre of his family—while the saintly brother of the Earl, for some mysterious reason of his own, takes him under his special protection. This brother is a priest—the Prior of St. John's—a meek personage who does his elder's bidding and follows in his train.

In the third act the doctor is discovered preparing for death, kneeling on the floor of the chapel, which is securely barred and bolted. The Prior interrupts his meditations, and unveils for the prisoner the causes of his kindly interest. He discloses an important plot, which threatens the King's life, and offers to the doctor a means of escape, provided he will aid him in his schemes. If he declines to promise, then his fate is sealed. In the breast of the doomed man hope revives again, which changes to exultation when he realizes that by betraying the Prior's secret to the King he may so far secure the royal gratitude as gain in exchange the emancipation of the down-trodden serfs. The parties fail, however, to come to terms, and the Prior leaves the victim to his fate. All appears lost, and the doctor is chiding himself for sacrificing, with his life, the sacred cause he has at stake, when another and unexpected means of escape presents itself, arranged by his son-in-law with the help of the remorseful nurse. The doctor escapes, carrying with him proofs of the ill-directed ambition of the House of Suffolk, leaving the Earl and the Prior in consternation when they realize their peril.

In the fourth act the Prior follows the doctor to Blackheath, where he commands the band of rebels who have risen to demand of the king a reform of outstanding grievances; and there attempts to wheedle from him the compromising proofs of the plot. The rebel commander retorts by dubbing his wily visitor chaplain of the forces, and invites him with grim pleasantry to witness the storming of London Bridge, which is carried by assault before the audience. The bridge taken, London falls into the hands of the insurgents; and holding now the key of the situation, the rebel leader offers an ultimatum to his majesty, backing his demand for a charter with the proofs of Suffolk's treachery. Meanwhile, London being at his mercy, he pursues the Earl to his place in the Savoy, where he has incarcerated the doctor's daughter, whom he still retains in his hands. Perceiving the hopelessness of his plight, the Earl surrenders at discretion to the popular leader, and is challenged to single combat by his enemy, who reveals himself as Cade—the child who evaded murder thirty years before to avenge

the destruction of his family. Suffolk is wounded, and Cade is about to slay him when Kenneth returns from court with a message from the King, to the effect that the charter shall be granted, in exchange for two living traitors. The Earl and his brother are accordingly delivered to the royal guards, and Cade proclaims to the delighted populace that their emancipation from serfdom is complete.

The popular J. K. Emmet commenced what promises to be a most successful three weeks' season at Haverly's Fourteenth Street Theatre, in Fritz in Ireland, Monday night. He was welcomed by an enthusiastic audience, the gallery being packed by a particularly appreciative convocation of urchins and fun-loving adolescents. Emmet's humor is spontaneous and magnetic as ever, his singing agreeable, his dancing graceful, and his smile irresistibly fascinating—especially to the fair portion of the audience. Joe is proud of that smile, for therein lies his power of charming the ladies, and of course the dear ones must have escorts to the theatres, which means about sixty-five per cent. of three dollars in his pocket for every couple. Nature has done much for Joe, and art has materially assisted. The piece is not entitled to much consideration. It is the same old hodge-podge of possibilities, made up of improbabilities. Some very pretty scenery is introduced—notably the castle clock on the Rhine in the first act, and the old castle ruins in the second act. The usual red whiskered Irish villain of the Michael Feeney class plays a conspicuous part, and in this instance plays it badly, and unfortunately the other members, with one or two exceptions, are but little better. Mr. Emmet could not have found much worse support if he had got it from the ranks of the amateurs of Kalamazoo. Mr. Emmet's attempts at sentiment fail to develop any talent of this kind in him. He does one or two pathetic scenes with a little child, however, quite cleverly. His chief merit lies in his songs, dances and comicities. Beyond these, in our opinion, he fails to enthrall his audiences. Fritz in Ireland contains some good situations, and not a few interesting incidents, as well as a fair plot, and, in the hands of an experienced dramatist, might be put in some intelligible shape. However, it serves Emmet's purpose of airing his specialties, and we suppose that is all he cares about. The people don't seem to take much interest in the play, and are only satisfied when Emmet is on the stage, singing his delightful lullabies, playing his guitar, or indulging in his graceful dances.

Booth's theatre has been extensively patronized this week by the admirers of those pre-eminent favorites, Mr. and Mrs. W. J. Florence, in the time-worn, but still entertaining *Mighty Dollar*. Mr. Florence's eccentric assumption of Bardwell Slope has already passed the ordeal of New York criticism, and is justly viewed as one of the choicest bits of modern character acting. It is an original creation, and, next to his superb imitation of Fechter as Obenreizer, in *No Thoroughfare*, is perhaps the best thing he does. His sojourn abroad seems to have added pungency to his acting, for he certainly succeeds in creating enthusiasm in his favor. Mrs. Florence, too, has benefited by her residence among the Spas of Europe, and Mrs. General Gifford is as funny as ever, while her costumes create unspeakable envy in the breasts of the fair sex. This favorite couple is well supported by a competent company, and the piece is mounted with unusual care. The entertainment is certainly an enjoyable one.

The Windsor has received its quota of patronage this week, the attraction being the irrepressible Uncle Tom's Cabin, with the bloodthirsty canine adjuncts sandwiched between mountains of incident and scenic splendors. The piece, antiquated as it is, was acceptably rendered, and splendidly mounted by the indefatigable Murtha, and has drawn the usual crowds of those who delight in this style of entertainment.

Esmeralda continues in its successful career at the Madison Square Theatre, and judging from the increased attendance of late, it is steadily growing in public favor. A second Hazel Kirke triumph is foreshadowed in Esmeralda.—Those lively sons of Momus, Birch and Backus, have surrounded themselves with a company of transcendent excellence, and nightly their bijou of a theatre is crowded with explosive audiences. The absurdity, Hamlet, with Backus as the Italian prince, and Birch as the ethereal Ophelia, continues to draw, while the specialties of the company—fresh and sparkling—evoke the heartiest laughter. The San Francisco Opera House is the place to go to rid oneself of the blues.—Maurice Grau's Opera company at the Park has done a fair ten days' business, and to-night it will be supplanted by the much-talked-of Mother-in-Law, which has proved so successful on the other side of the water. The company engaged is an unusually strong one.—Tony Pastor has made an unequivocal success of his new venture on Fourteenth street, as the large crowds in attendance nightly testify. Tony knows what kind of an entertainment to give to catch the masses, and he administers so many good things in such allo, athic

doses that the public is anxious to swallow his pleasant medicines. New faces—and pretty ones at that—will be presented next week.—The Standard and Bijou are still on the prosperous highway with their musical magnets, Patience and The Snake Charmer.—The Casino is drawing fair audiences, with the Hanlon-Lees as the main attraction.—The World, at Haverly's Niblo's Garden, is still unfolding its spectacular splendors to very large audiences. It is surprising how the attendance keeps up, in the face of so much opposition elsewhere. There is evidently a bonanza in the piece for the enterprising proprietor. But a few more nights remain to witness it, as the attraction is booked for the provinces.—Harrigan and Hart are still giving The Major to packed audiences; in fact, the piece draws so well that the managers are loth to supplant it with Harrigan's newest production, which has been in active rehearsal for some time past. However, it will give way after the holidays to the new feature.

## The Musical Mirror.

Dr. Damrosch has done remarkably worthy work by his scoring of Schubert's Quintette (op. 163) for full band. We are somewhat prejudiced, in general, against the alteration of a composer's work without his consent, but in the present case the necessity was so absolute, and the impossibility of consulting the composer, by reason of his death, so manifest, that we are fain to acquiesce in Dr. Damrosch's idea. As to the manner in which that idea has been carried out there can be but one opinion. Dr. Damrosch seems to have penetrated to the interior consciousness of Schubert, and has, evidently, done precisely what Schubert himself would have done had he written the piece for a full band instead of two violins, viola and two violoncelli. The manner in which the added wind instruments are used is simply admirable. The oboe breathes its reedy whisper in just the place that it is needed to give color to the theme. The horns play their sylvan strains exactly where the music is reminiscent of leafy glades and vistas o'er-arched by lofty oaks. The flutes supply the aerial melody of the rustling leaves and the breeze through the tree tops; while the clarionettes give the interior body color (to borrow a metaphor from the painters), backed by the bassoons and trombones in the stronger marked shades of the tone picture. Nothing more happy can be imagined than the admirable carrying out of Schubert's conception in the Scherzo; a forest of the middle ages opens to our view as we listen. The gallant huntsmen career down the grassy glades of the wood, sounding their horns of chase gaily. The "fayre ladies" amble on their trained palfreys attended by their youthful knights, and the deer spring off with nimble feet and branching antlers before the dogs and the brilliant cavalcade of a mediæval hunting scene. All this coloring, which was lost in the bald insufficiency of a string quintette, is supplied by the intuition of Dr. Damrosch. Indeed, all through the piece the same wonderful insight into the composer's mind is evident, and we risk nothing in asserting that Schubert himself could not have written the music for full band in a more effective and thoroughly congenial manner to the theme. Mme. Schiller is, to our thinking, the best pianist in town; her style is thoroughly classical; her touch even and steady; her execution brilliant, and her phrasing intelligible. She played the new concert piece, fancifully called "Camille" on the bills, with a rare grace and a complete understanding of the subject. The said concert piece is wonderfully well made. For the most part, we intensely dislike the admixture of pianoforte and stringed instruments, save when the piano is used merely as an accompaniment. As a part of a whole the short, choppy tones of the piano do not mingle well with the sustained notes of the more legitimate instruments—note, that by legitimate instruments we mean such as have a more intimate assimilation to the performer's individuality, such as the violin, oboe, flute, etc. Besides, the temperament of the piano being artificial, does not blend satisfactorily with other instruments more natural in their scales, and hence it requires great skill and considerable judgment to amalgamate these elements into a coherent whole. This task we opine that Saint Saens has well performed in his concert piece, and the music itself is very nice and pleasant to listen to, especially when given to us by such a thorough mistress of her art as Madame Schiller. Edward Grieg's two Norwegian melodies are very well arranged for stringed instruments only, but we are at a loss to see what their claims to performance at a classical concert can be. The melodies are merely ordinary ballads, neither of them a quarter so beautiful, intrinsically, as "Old Folks at Home" or "Ye Banks and Braes of Bonnie Doon," and yet we would gauge our most exquisitely colored meerschaum against a penny clay, that either of those melodies were put forth at one of the symphony society's concerts, there would arise a bowl of oburgation from all the quidnuncs in town. The symphony of Beethoven (No. 8) was admirably given, and afforded us that needful contrast by which to distinguish between the work of a master and that of a man who, although a true poet and musician, yet cannot claim equality with the greatest creators. Between Beethoven and Schubert there is a great gulf fixed, even such an abyss as divides Milton from Moore, Shakes-

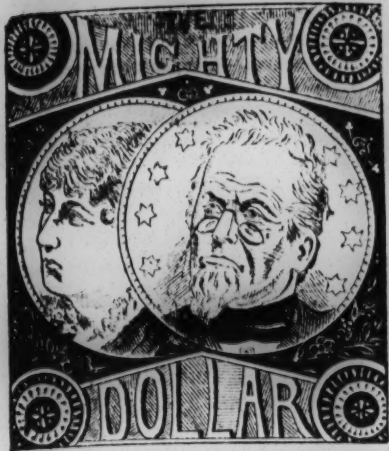
peare from Knowles, Michael Angelo from Frith. Schubert is charming, melodic, poetical, fanciful—all that there is of the beautiful and pleasant—but Beethoven is grand, sublime, creative. Although the symphony in F is, for the most part, of a lively turn, and reflects rather the brighter mood of its author, yet there is plenty of the solid rock of his genius to make us feel how thorough is the foundation upon which he builds; how like his music is to a Gothic cathedral, and Schubert's to a Crystal Palace! Altogether the concert was a true pleasure to all lovers of music, and we hope to assist at many more such.

"We have heard 'William Tell,' at the Academy, and we are forced to admit that we are surprised at the unanimity of error into which the press has fallen in treating of this opera. How it may have chanced on the first night of its performance we know not, but on the second we are fain to confess that the band was good and sufficient; powerful, indeed, at times, too powerful for the singers, for Signor Arditì possesses not the knack of subduing his forces. The chorus was full and well taught, the dresses were not shabby, and the scenery was really very good, for the Academy. The overture was beautifully played, save that the conductor began the *stretto* one phrase too soon, and thereby lost the effect of the *accolerando* that brings the overture to such a triumphant ending when well done. Arditì is somewhat given to this throwing away of his opportunities instead of husbanding them, but, indeed, the rebellious musicians of this most independent of towns need a stronger hand than little Arditì's to restrain and direct them. New York fiddlers are a stiff-necked generation, and take a deal of mastering before they acknowledge a Boss! Anschütz handled them well, so did Bergmann, so does Thomas, but poor little Arditì is carried away like a feather in a high wind by his unruly subordinates, and so perhaps the fault of *tempo* lies rather with the rank and file than with the general. Mme. Dotti, who has been virulently abused by the voice of the press, we found to be a very good singer—a well-toned, well-placed, well-taught voice, a careful style of singing, good phrasing and certainty of attack not found too often among the members of Her Majesty's opera. She was quite equal to the requirements of the part of Mathilde. On the contrary, M. Prevost, who has been lauded most unmercifully, is a youth of no culture, of uncertain intonation, a wretched actor—but that's not much—gifted with an "Ut de poitrine" that jumps out of his throat like the cork out of a champagne bottle, and a blooming face that washes our very impressionable and loose-judging young women of the gilded class. We were amused to see this callow fledgling, who has not more than chipped the artistic shell as yet, smothered with bouquets, horseshoes of flowers, and such like tokens of feminine infatuation, while Galassi, who is certainly the best Tell we ever heard, was utterly neglected, and Mme. Dotti, who is an artist, was received with icy coldness. We doubt if there exists on this round earth so ignorant a creature as a musical "dilettante." He or she, as the case may be, crams their most incapable heads with a few crude musical terms, and, following some leader quite as ignorant as themselves, but possessed of more "cheek," praise or condemn an artist with no earthly reason in their stupid noddles than that they are told it is the thing to do by some scribbler of a newspaper staff, who, being detailed for the duty of criticising a singer, he himself knowing nothing whatever of the art, and being, perhaps, irate with undigested hash and stale whiskey cocktails, vents his spleen on the unfortunate artist who at the juncture comes under his pen. The cuts made in the opera are not necessitated by incapacity on the part of the prima donna, whose singing "Sombre Forests," the only thing she has to sing of importance, proved conclusively that she was able to sing whatever the score called for, but are made simply to restrain the monotony of one of the duller of grand operas, and, were a good many more cuts made, the pleasure of the public would be manifestly enhanced. Independent of the opera itself, we must remark that the taint of "shoddy" that infects all our "aristocratic" affairs with the blot of incompleteness was strenuously marked during the evening by the persistent bellowings of a small boy selling "Books of the opera," whose shirt stuck out in all sorts of wrong places, and whose dirty face contrasted mightily with the snug countenances of the dressed-up undertakers and others of the elite who sat in state at "Her Majesty's Opera."

Ditson and Co. have sent us for review: "Les Mousquetaires," Opera Comique, by Louis Varnez. English words by Dexter Smith. This work is made according to rule, and technically we can find no fault, but it lacks that subtle essence which is needful to success; it has no salient points to catch the ear; it is, in a word, commonplace! The "Venite in C," by H. W. Porter, is a charming composition; whether as regards form, harmony, or melody, it is equally above the average. The Patience potpourri is excellent, and ought to have the manager's name on the title. The rest are mere make-ups, except the ballad, "Mother darling, do not weep," which is eminent for its trashiness, and distinguished by its lack of merit.



## Pen and Pencil.



Neither Mr. nor Mrs. Florence are as young as they were in the Ticket-of-Leave days, but while their talents may be said in those days to have budded forth in a surprising manner, I may as truthfully assert that at the present time they are in the full bloom. Billy is younger than Mrs. F.—how much so I think it would be quite impossible to discover by inquiry of husband or wife—that is a tender secret which is locked up tight in the round towers of their hearts, and there it is likely to remain while they pose before the public, a merry, clever, irrepressi-



ble pair. If you had seen Mrs. Billy Monday night you wouldn't have supposed such a gay, dashing thing was old enough to enter an orphan asylum. Those giddy tosses of the head, taps of the fingers, and tender, musical tones, were not the attributes of a mature and highly decorous maiden, but of



one of Mme. Meares' delightful girls in her teens. And her dresses! Well, I—hum—yes—but—perhaps they certainly—hum—ah! well. There's no use trying to describe them. The English language isn't rich enough in adjectives to do justice to the magnificent toilettes of Mrs. Gen. Gildory. They were simply divine to the ladies, and utterly paralyzing



Libby dear

to the men. You may easily conceive, therefore, why I cannot venture to go into details upon this point. Mrs. F. will have one consolation; when she unhappily grows old (which period is about as distant as the present moment as the discovery of the North Pole) she can say with perfect truth that she "downed little Eva French, Maggie Mitchell and Mme. Janauschek" in the sweet good-bys when she was young, gay and fortunate.

as Dr. Young, the night thinker, was good enough to observe.

The Mighty Dollar proper, that is as a play, hasn't the real ring about it. It is made of a very small bit of silver and a very large bit of alloy, and it answers admirably in taking the full length impress of the Hon. Bardwell Slote, and the public willingly accept it for other kinds of circulating dollars in trade. It is barely possible that it may have acquired a fictitious value, but what is the difference as long as the audiences don't find it out. Having been through the milling processes of



from the old country you know.

both the English and American mints, accounts for the non-wearing off of the edges of this remarkable Mighty Dollar.

The Hon. Bardwell Slote is the best type of stage American—excepting Colonel Sellers—we have. It isn't true to nature, but it's a capital satire, and people can enjoy



"The villain"

keen things when they're presented in an amusing way. The majority of spectators regard Mr. Slote with favor because he is funny, and makes them laugh—while to the man who thinks the moral of a play or a theatrical character is worth, conning over, there is a delicious relish in the movements, speeches and peculiarities of the member from Cohosh. To this latter order of beings



"Dat nigger"

Pencil and I belong, and possibly that is why we chose the Mighty Dollar over all the other plays acted Monday night as the subject of our pictures and comments. Mr. Florence is just as unctuous as ever, and he continues to "bring down" the houses that were brought down time and time again when he stepped to the front as the U. S. Senator and c. a. b. (captured all the boys) at the Park Theatre a few seasons ago.

The English lord is about as stupid as ever, don't you know; the villain quite as villainous, "Libby dear" as irrepressible, and "dat nigger" as amusing.

A good hearty laugh is still to be had with Florence and The Mighty Dollar, so walk right up to Booth's and invest in a comfortable orchestra chair.

PEN.

—Kate Claxton having bought the right to produce The Two Orphans from A. M. Palmer, warns all managers that she will prosecute them if they allow her version to be played at their theatres.

## The Actor's Wish.

"It is useless!" exclaimed an actor the other day, to a number of companions in the Criterion. "I can't get a situation in a New York theatre. I've wasted the whole Summer and part of the busy season, and thrown away any number of good offers to travel, with what result? Why, I'm out of pocket, out of employment, and from the present cheerful outlook it is likely I will remain in that condition till next September, unless I'm fortunate enough to catch on with a snap company now and then." And the actor sighed lugubriously as he asked his listeners to imbibe and politely requested Mr. Collins to "hang up" the score.

There are probably over one hundred professionals in the same box with this gentleman. They are placing themselves under daily increasing obligations to their land ladies and running up a small fortune in charges with their favored dispensers of strong spirits, idly and demoralizingly waiting for a New York opening. As not more than two per cent. of the whole number will be rewarded, this policy strikes us as being neither economical nor fraught with profit. Exclusive of people like the actor mentioned above, nearly everybody in the profession looks toward New York with yearning eyes, as the goal of all ambition and the paradise of actors provided for their especial comfort and convenience. It is the unspoken wish that is dear to the nomad player's heart.

Now, we can sympathize with this sentiment, because we ourselves appreciate the advantages of the metropolis. New York's theatres are the handsomest, her restaurants the finest (and costliest), her streets the dirtiest, her local government the vilest, and her boarding-house keeps the most engaging in the whole length and breadth of this noble land. She is pre-eminently the most comfortable and agreeable city in which to take up one's residence of all the many comfortable and agreeable cities North of the Gulf of Mexico. The actor who is located within her confines can truly enjoy life. After the performance he may enjoy a modest Welch rarebit and Toby of ale at Browne's, or a more pretentious bottle of Pommery Sec and dozen raw at Charles Delmonico's. He can sleep in a handsome French flat, or court rosy dreams upon the latest improved spring-bed in a hotel, which is as near an approach to a royal palace as anything in democratic America can well be. He can loaf at the Lamb's Club, or improve his mind gratis among the tomes of the Astor Library. In short, there is no limit to the variety of things which make a man's existence happy and contented.

On the other hand, the traveling actor's life is not one long continued experience of joy. If anybody doubts this let him ask the members of either Mr. Wallace's or Mr. Palmer's company—those petted favorites whose adventures during their first experiment en tour were something terrible and unexpected. Bedbuggy beds, ill-omened food, unearthly houses, tedious railway journeys, expensive living and ill-health are but a few of the attendant circumstances to an ordinary season on the road. The few slender links that enable a New York actor to keep up some sort of connection with the outside world, and the fixity of abode which permits the permanent setting up of the actors' Penates, are all shattered by the exigencies of this fitful mode of life, and wives, mothers, fathers and children, together with friends and familiar associations, are severed as a matter of course.

Can an industrious actor be blamed, then, for eagerly wishing a situation in New York which will be unattended by the discomforts and hardships of travel? Certainly not. As well might a man be blamed for preferring the luxuries of a first-class steamship passage to roughing it in the steerage.

Admitting the vast superiority of location in this or any other large city, it may be apropos to consider what remedy, if any, there is for those justly dissatisfied and discontented professionals who are being rushed about from town to town, making forced journeys, losing energy, rest, good nature, good health and self-respect all at once through the privations and ill conditions of such an existence as that which has been told.

New York has three stock companies at present. When Wallace's is completed one more will be added to that number. At a liberal estimate eighty actors are employed among them all. The majority of these are permanently connected with their respective theatres; changes are seldom made—probably not more than ten or twelve during the season. Our managers who are quite unable to enlarge their companies beyond the proper limit are year after year obliged to refuse several hundred applications. Their companies are filled and well filled, and they must close the door against outsiders. They do not discourage talent; the very opposite is shown in the fact that for their troupes they have picked the very best people, best adapted to their requirements, from the whole profession. They are powerless to do more, nor could the most anxious applicant expect more. The trouble, then, may be laid to the so-called combination system, and it is the one great argument that may be used against its abolition and the restoration of the old regime. This latter, for the present, is impossible. The demand of the public—to whom the actors are quite as much public servants as, for instance, the people selected to hold political offices—requires a kaleidoscopic theatre, where the bright lights

will change rapidly, and no one attraction will remain too long to wear its welcome out. This effect the combination system produces, and it serves well enough in lieu of something better. The time may come when actors will no longer have to suffer a style of experience to which the tramp fraternity is not entirely unaccustomed. The encouragement that has been extended to tragedy this season in and out of New York looks very much as if the public had taken one step back toward the class of entertainment that was popular twenty years ago—the time of stock companies, and consequently permanency of location—and if this interpretation be correct professionals longing for New York and stationary positions in other big cities are likely to see their fond hopes realized.

Meanwhile the actor who deplored his luck in the Criterion, and all the rest of that ilk, should join combinations and wait patiently for the good time that will come sooner or later.

## The Giddy Gusher



ON SHOWS—PAST AND PRESENT.

The first theatrical performance I ever witnessed I got in on a soap-dish, and a small brother of mine went in on a shovel. This announcement needs some explanation. I was five and the boy was three. We woke one day and entered upon a scene of wild excitement. A neighboring lot had blossomed out during the night with a large white tent; various flags fluttered above the quarter-poles. A motley assemblage of men and boys busily ran hither and thither, while a banner (my last banner you printed bumper—use th's better) was flung to the breeze announcing the advent in our midst of the celebrated "Olio Company of Comedians from Boston." In no longer time than it takes to get out of Canton flannel night-gowns and into school suits that company had two recruits, aged five and three respectively. The property man during the day (at night he was low comedian and first fiddler) enlisted our services in procuring various necessary articles for the run of the performance. We sneaked over fences, and conveyed, through celery beds and tomato vines, chairs and pails and other household gear. The last instalment was delivered at dusk of that eventful evening, consisting of a china basin for soap and a fire-shovel. The man then and there passed us in to our seats—and so I say, with truth, I went in on a soap-dish, and that brother of mine on a shovel.

It was a first-rate entertainment. My juvenile ability for criticism will be accepted when I state that W. H. Smith, Mrs. Jane Western (mother of the Western sisters), old "Beader" Pratt and C. G. Speare were of the company, and John B. Gough played the violin. I have seen many a grand entertainment since, but the "Dumb Belle and His Last Legs with the Cork Leg and several dances sandwiched in between, made the grandest show I ever witnessed.

How often since, when the walls of the London Lyceum have shook with applause for Irving, or the French citizens have yelled themselves hoarse over Bernhardt and Croizette, or the old Academy on Fourteenth street has rocked with enthusiasm for Nilsson, or the air has been thick and white over at Booth's with handkerchiefs waving for Salvini, the magnificent, I have wished to enthuse once more as I did the night I went in on the old soap plate; but I never did, and I never shall.

Now every paper that has come from London lately has raved over Sims' great play. Every British inhabitant I have interviewed has said: "Oh! if you could see the Lights of London!" I was nearer the soap-dish state of pleasurable expectation than I have ever been since the Olio company stormed my native town, when I went into the Union Square Monday night and was let down into my balcony front seat by strong-armed ushers. (When A. M. P. builds a new theatre he must not have such break-neck approaches for us giddy things as the aisles in his present balcony. I came within an ace of coming on Bessie Darling's big Gainsborough hat down in the orchestra.) Yes, I say, I had read so much, I had heard so much, that I fully expected I was going to make the greatest effort of my life as a delighted auditor.

I looked about the house and saw everybody in about the same condition. The rosy flush of conscious triumph illumined Henry French's countenance. Winter smiled in advance, and Parkes, never in the memory of man, froze to his seat as he did Monday night. There was Mapleson, with his Cavalletti, wearing diamonds as big as bullets and no gloves. There was Alma Stanley, who seems out of Patience just now, done up in much gorgeousness. There was Criddle and his pretty little wife, all black lace and violets. There was Clara's Harriott, looking like a powdered footman for all the world. There was Rose Coghlan in black satin, with one of Prince's latest successes on her head. There was the whole Duffon family in a smiling row. There was pretty Emma Lorraine, come to see if Maude Harrison made as good a boy as she did in The World. There was Louise Eldridge, stolen away from Booth in Boston, to see if she couldn't play Mrs. Jarvis better than Mrs. Phillips. There was the entire gang of inky assassins sitting up in unvarnished anticipation, and there was Cazauban going through the house like a parson through the Ten Commandments. There was every disengaged actor and every unoccupied manager in town hanging round the back seats, and so the curtain rolled up and the play began.

If the Gusher ever does lose her dear, sweet temper, is when she reads of the work done by the "Society for the Protection of Children." Such a lot of old grannies as run that affair the world never saw. Bothering their feeble brains about youngsters who live in clover and have a very comfortable time of it, while a thousand ill-fed, half-starved little wretches are perishing in the ward in which they have their gilt-edged office. Why don't they go for the Alton boys who had to sing at evening services? Why don't they prosecute the Astors and Belmonts who patronize DeGarmo and send little children to dancing schools? Let 'em look up the little district messenger, out all weathers, up all hours, getting an education out of dime novels, stunted for want of sleep and scarcity of provisions. A child is a pretty good gauge of the treatment it gets. Corrinne is delighted with her life, and finds no fault with her guardians. Some one has said that the Flaberty-Kimball woman whipped her. Is it possible? Perhaps she deserved it. "Some one" ought to see mothers warm up their own children. I haven't forgot the feel of an old slipper myself, and I remember an instrument of torture called a busk that my Christian, affectionate mother used to jerk out of her corsets, and land in an unprotected locality with—well, no society for the protection of spanked children interfered with her labors—and when I ventured in mysterious ways to reason with her, and substituted in my copy-book, "Uneasy sits the child whose mother wears a busk" for "Uneasy lies the head that wears a crown," I got it again.

The papers state that a portrait of that infernal fiend Henry Heiser has been given to Mr. Gerry. Let him bring the entire force of the society under his control to bear on the discovery and punishment of that wretch, and the association will not have lived in vain. Then, if he has any spare time, take a hand in the protection of some of the miserable children apprenticed to misery in the streets and factories and dens of this city, and he would do almost as much good as

THE GIDDY GUSHER.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.

LOVE'S LABORS LOST.

SMITH'S IDEAS.

NEW YORK, Dec. 5, 1881.

EDITOR NEW YORK MIRROR:  
DEAR SIR—I noticed in your last issue, in column headed "Hunting Down the Thieves," an interview between THE MIRROR and another party, in which you do me and my company great injustice, viz: the said party states that my company goes on the road under the title of Madison Square Hazel Kirke Company, which is false, and also intimates that I intend to play Hazel Kirke. I will state here that such is not, or never has been my intentions, as I do not propose to play any drama that is copyrighted without the permission of the owner of said drama. THE MIRROR also states that Helen E. Jennings is the imposing and deceptive title of another of the innumerable array of cheap snaps. I would respectfully inform you that Miss Jennings' parents were named Jennings, and that she was christened Helen E., therefore I think you are doing the lady great injustice by making such statement. I have always considered THE MIRROR the most impartial dramatic paper in the United States, and feel confident you will publish our side of the story. In conclusion, I would say that I think the other party is a kleptomaniac as regards the piece of Hazel Kirke, and also he forgot to say in THE MIRROR about sending one of his staff away off South to stop a party from playing Hazel Kirke who never intended to play the piece, and so the Southern traveler came back to New York badly fooled. When we play Hazel Kirke, or call ourselves the Hazel Kirke Company, it will be time enough to send that Southern man out again.

Yours, etc.,

W. N. SMITH,

Manager of the Madison Square Comb.

—Lillian Andrews, Cecile Rush, Frank Bangs and Felix Morris have been engaged for Haverly's Michael Strogoff. Negotiations are pending with E. L. Thorne and wife, but as yet nothing is settled.



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

**ALEXANDER CAUFMANN:** Fall River, Mass., 8; Pawtucket, R. I., 9.  
**ANTHONY AND ELLIS' UNCLE TOM:** Leadville, Col., 5, week.  
**ANTHONY, ELLIS AND HATHAWAY'S CO.:** Jacksonville, Wis., 8; Watertown, 9; Milwaukee, 10, 11.  
**ARON'S OPERA CO.:** Cincinnati, 5, week; Louisville, 12, 13, 14.  
**ANNIE PIXLEY:** Troy, N. Y., 8, 9, 10; Williamsburg, 12, week; New York City, 19, week.  
**ADA GRAY:** Vincennes, Ind., 8; Evansville, 9; Terre Haute, 10; Lafayette, 12.  
**B. MCMAURY COMPANY:** Youngstown, O., 8; Akron, 9; Canton, 10; Toledo, 12; Ann Arbor, Mich., 13; Ypsilanti, 4; Detroit, 15, 16, 17.  
**BAKER AND FARRON:** Houston, Tex., 8, 9; San Antonio, 10, 11; Austin, 12; Corsicana, 13; Dallas, 14; Texarkana, 15; Little Rock, Ark., 16, 17.  
**BAIRD'S MINSTRELS:** Nelsonville, O., 8; Athens, 9; Marietta, 10.  
**BOSTON IDEAL OPERA CO.:** Minneapolis, Minn., 8, 9, 10; Dubuque, Ia., 13.  
**BOSTON MUSICAL PATIENCE CO.:** Boston, 5, two weeks.  
**BARTLEY CAMPBELL'S MY GERALDINE:** Titusville, Pa., 8; Corry, 9; Erie, 10; Honesdale, N. Y., 12; Elmira, 13; Binghamton, 14; Ithaca, 15.  
**BIG FOUR COMB.:** Boston, 5, week.  
**BOFFALO BILL COMB.:** Springfield, O., 8; Xenia, 9; Dayton, 10; Columbus, 11; Zanesville, 13; Steubenville, 15; Johnstown, Pa., 16; Altoona, 17; Philadelphia, 19, week.  
**CARLAND-MURRAY COMB.:** Omaha, Neb., 5, week; St. Joseph, Mo., 12, week; Kansas City, 19, week; Topeka, Kan., 26, week.  
**COL. ROBINSON'S HUMPTY DUMPTY CO.:** Webster, Mass., 8.  
**CLAIRE SCOTT COMB.:** Atlanta, Ga., 9, 10; Macon, 12, 13; Milledgeville, 14; Augusta, 15, 16; Columbia, S. C., 17; Charlotte, N. C., 18.  
**C. L. DAVIS (ALVIN JOSLIN):** San Francisco, 5, week.  
**CHARLOTTE THOMPSON:** Richmond, Va., 8, 9, 10; Pittsburgh, 12, week.  
**COMLEY-BARTON COMIC OPERA CO.:** Chicago, 5, two weeks.  
**DUPREZ AND BENEDETTI'S MINSTRELS:** Valparaiso, 8; Plymouth, 9; Warsaw, 10; Wash. D. C., 12; Peru, 13; Kokomo, 14; Frankfort, 15; Covington, 16; Greenfield, 17.  
**EMMA ABBOTT ENGLISH OPERA:** Detroit, 5, week; St. Paul, 19, week.  
**EDWIN BOUTH:** Boston, Mass., 5, four weeks.  
**ERIC BAYLEY'S COLONEL CO.:** Hartford, Conn., 8; New Haven, 9, 10.  
**EMILIE MELVILLE OPERA CO.:** Boston, Mass., 5, three weeks.  
**FRED B. WARDE:** New Orleans, La., 3, week.  
**FAY TEMPLETON OPERA CO.:** Springfield, Ill., 8; Alton, 9; Belleville, 10; Owensboro, Ky., 12, 13; Paducah, 14; Cairo, Ill., 15, 16, 17.  
**FLORENCE HERRERT:** Atlantic, Ia., 5, week; Council Bluffs, 12, week; Lincoln, Neb., 19, two weeks; Omaha, Jan. 8, week.  
**FRANK MAYO:** Omaha, Neb., 8, 9, 10; St. Joseph, Mo., 12, 13, 14; Quincy, Ill., 15; Springfield, 16, 17; St. Louis, 19, week.  
**FORD'S OPERA CO.:** Savannah, Ga., 8, 9, 10; Charleston, S. C., 12, week.  
**GRAYSON OPERA CO.:** Providence, R. I., 5, week; Brooklyn, N. Y., 12, week; Philadelphia, 19, week.  
**GUS WILLIAMS:** Cincinnati, O., 5, week.  
**GARDNER'S LEGION OF HONOR:** Philadelphia, 5, week.  
**GEO. H. ADAMS' HUMPTY DUMPTY TROUPE:** East Saginaw, Mich., 8; Detroit, 9, 10; Dayton, O., 12; Springfield, 13; Columbus, 14; Newark, 15; Wheeling, W. Va., 16, 17.  
**GENEVIEVE WARD:** Indianapolis, Ind., 8, 9, 10.  
**GROVER'S HUMPTY DUMPTY:** Wilmington, Del., 8; Harrisburg, Pa., 9.  
**GULICK'S FURNISHED ROOMS:** Toronto, Ont., 8, 9, 10; Hamilton, 12; Bradford, 13; St. Thomas, 14; London, 15; Ypsilanti, Mich., 16; Ann Arbor, 17; Lima, O., 19.  
**GRINNELL MY WIFE COMB.:** Fall River, Mass., 5, week.  
**HILL'S JOSHUA WHITCOMB:** Memphis, Tenn., 8, 9, 10; New Orleans, 11, week.  
**HILL'S DEACON CRANKETT CO.:** Brooklyn, 5, week.  
**HOBBS-HARDIS CO.:** Council Bluffs, Ia., 8; Des Moines, 9, 10; Cedar Rapids, 12; Iowa City, 13; Keokuk, 14; Hannibal, Mo., 16; Peoria, Ill., 17; Chicago, 18, week.  
**HILL'S ALL THE RAGE:** Alliance, O., 8; Youngstown, 9; Sharon, Pa., 10.  
**HI HENRY'S PREMIER MINSTRELS:** Aurora, Ill., 8; Greensburg, 9; Brazil, Ind., 10.  
**HERMANN:** Orange, N. J., 8; Newark, 9, 10; New York City, 12.  
**HAVELY'S WIDOW BEDOTT:** Marshall, Tex., 8; Shreveport, La., 9, 10; Hot Springs, Ark., 12; Little Rock, 13, 14.  
**HAVELY'S STRATONISTS:** Utica, N. Y., 8; Syracuse, 9, 10; Saratoga, 12; Glens Falls, 14; Troy, 14, 15; Hartford, Conn., 16; Bridgeport, 17.

**HERNE'S HEARTS OF OAK:** Cincinnati, 5, week.  
**HAGER'S EUROPEAN MINSTRELS:** Columbus, O., 8, 9, 10.  
**HAZEL KIRKE CO. No. 2:** Newark, O., 8; Lancaster, 9; Chillicothe, 10; Portsmouth, 12; Washington, 13; Wilmington, 14; Xenia, 15.  
**HAVELY'S MASTODON MINSTRELS:** Pittsburgh, 5, week; Cincinnati, 12, week.  
**HYDE AND BEHMAN'S COMEDY CO.:** Pittsburgh, Pa., 5, week; Indianapolis, Ind., 12, 13, 14; Mansfield, 15; Newcastle, 16; St. Louis, 19, week.  
**JOSEPH MURPHY:** St. Louis, 5, week; New Orleans, 12, two weeks.  
**JAY RIAL'S UNCLE TOM:** New York City, 5, week.  
**JOHN T. RAYMOND:** Cincinnati, 5, week; Chicago, 12, two weeks; Lafayette, Ind., 25; Terre Haute, 27; Evansville, 28; Nashville, Tenn., 29, 30.  
**J. K. EMMET (FRITZ):** New York City, 5, week.  
**JOHN S. CLARKE:** Chicago, 5, week; St. Louis, 12, week.  
**JANAUSCHKE COMB.:** Paterson, N. J., 8, 9; Poughkeepsie, N. Y., 10; Brooklyn, 12, week.  
**JAY SIMMS' COMEDY CO.:** Iowa City, Ia., 5, week; Fairfield, 12, week.  
**JOHN MCCULLOUGH:** New York City, 5th, three weeks.  
**JOHN A. STEVENS:** Freeport, Ill., 8; Elgin, 9; Aurora, 10; Chicago, 11, week.  
**JOE JEFFERSON:** Brooklyn, 5, week; Philadelphia, 12, week; Buffalo, N. Y., 19, week; Pittsburgh, Pa., 26, week.  
**KELLOGG CONCERT CO.:** Leavenworth, Kan., 8; Topeka, 9; Kansas City, Mo., 12; Springfield, Ill., 14; Jacksonville, 15; St. Louis, 16.  
**LEAVITT'S GIANT MINSTRELS:** Milwaukee, 5, week.  
**LEAVITT'S VAUDEVILLE AND SPECIALTY CO.:** Providence, R. I., 5, week; Brooklyn, N. Y., 12, week.  
**LEAVITT'S KENTZ MINSTRELS:** Meriden, Ct., 8; Holyoke, Mass., 9; Springfield, 10; Pittsfield, 12; North Adams, 13; Schenectady, N. Y., 14; Gloversville, 15; Johnstown, 16; Fort Plain, 19; Little Falls, 20; Ithaca, 21; Rome, 22; Oneida, 23; Norwich, 24.  
**LETTA:** Providence, 8, 9, 10; Baltimore, 12, week; Washington, 19, week; Cincinnati, 26, week.  
**LAWRENCE BARRETT:** Chicago, 5, week.  
**MADISON SQUARE THEATRE CO. No. 1:** St. Louis, 5, week; New Orleans, 12, week.  
**MILTON NEBLE:** New York City, 8; New Castle, 9; Sandusky, O., 10; Cincinnati, 12, week.  
**MADISON SQUARE CO. (THE PROFESSOR):** Harrisburg, Pa., 8; Wheeling, W. V., 9; Zanesville, O., 10.  
**MR. AND MRS. W. J. FLORENCE:** New York City, 5, two weeks.  
**MICHAEL'S PLEASANT PARTY:** Washington, 5, week; Baltimore, 12, week; Washington, 19, week.  
**M. B. CURTIS' SAM'L OF POSE COMB.:** Milwaukee, Wis., 8, 9, 10; Muskegon, 12; Grand Rapids, Mich., 13, 14; East Saginaw, 15; Bay City, 16.  
**MARY ANDERSON:** Washington, 5, week; Wilmington, Del., 12; Trenton, N. J., 13; New Brunswick, 14; Newark, 15, 16; Paterson, 17.  
**MY PARTNER CO. (Aldrich and Parsloe):** Buffalo, 12, week.  
**MAGGIE MITCHELL:** Detroit, Mich., 9, 10; Sandusky, O., 12; Youngstown, 13; Oil City, 14; Titusville, 15; Bradford, 16, 17.  
**OLD SHIPMATES (Frank Mordaunt):** Baltimore, Md., 5, week; Washington, D. C., 12, week; Brooklyn, E. D. N. Y., 19, week; Jersey City, N. J., 26, 27, 28; Paterson, 29; Newark, 30.  
**ONE HUNDRED WIVES COMB.:** Williamsburg, N. Y., 5, week; Philadelphia, Pa., 19, week.  
**ONLY A FARMER'S DAUGHTER:** Trenton, N. J., 8; Erie, Pa., 9; Scranton, 10; Cleveland, O., 12, week; Elkhart, 19; Massillon, 20; Canton, 21, 22; Akron, 23.  
**OLIVER DOUB BYRON:** Titusville, O., 8; Fostoria, 9; Adrian, Mich., 10; Fort Wayne, Ind., 12; Logansport, 13; Lafayette, 14; Crawfordville, 15; Danville, 16; Terre Haute, 17.  
**POWERS' PARAGON CO.:** Duke Centre, Pa., 8; Bradford, 9, 10; Erie, 12; Oil City, 13; Akron, O., 14; Titusville, 15; Mansfield, 17; Toledo, 19, 20; Adrian, Mich., 21; Detroit, 22, 23, 24.  
**PATTY CONCERT CO.:** Providence, R. I., 16; New Haven, 20; Hartford, 23; New York City, 29.  
**RODGES COMEDY CO.:** Texarkana, Ark., 8; Little Rock, 9, 10; Cairo, 12.  
**RICE EVANGELINE CO.:** Indianapolis, Ind., 9, 10; Louisville, 12, week.  
**ROBSON AND CRANE:** Brooklyn, N. Y., 5, week; Philadelphia, 12, two weeks.  
**ROOMS FOR RENT:** Montreal, 5, week; Ottawa, 12; Kingston, 13; Hamilton, 19, 20.  
**REMYNY CONCERT CO.:** Genesee, N. Y., 9; Canastota, 10; Ithaca, 12; Oswego, 13; Binghamton, 14; Auburn, 17; Syracuse, 19; Scranton, Pa., 20.  
**RICE'S OPERA CO.:** Hamilton, Can., 8; Erie, Pa., 9; Elmira, N. Y., 10; Troy, 12, 13; Saratoga, 14; Utica, 15; Albany, 16, 17.  
**ROSE EYTINGE IN FELICIA:** Albany, N. Y., 8, 9, 10; Amsterdam, 12; Utica, 13; Syracuse, 14; Rochester, 15, 16, 17; Batavia, 19.  
**ROSE PHILADELPHIA:** 5, two weeks.  
**STEPH'S CALIFORNIA MINSTRELS:** Middletown, Conn., 12; New Haven, 14, 15.  
**STREBACHER'S MAJESTIES:** Baltimore, 5, week.  
**SOL SMITH RUSSELL:** New Orleans, La., 1, week.  
**SALISBURY'S TROUBADOURS:** St. Joe, Mo., 8; Atchison, Kan., 9; Topeka, 10; Denver, Col., 12; Leadville, 19, week.  
**STEELE-MACKAY'S WON AT LAST CO.:** St. Louis, 5, week.  
**STRAKOSCH CONCERT AND OPERA CO.:** Philadelphia, 5, week; Cincinnati, 12; Indianapolis, 13, 14; Louisville, 15, 16; Nashville, 17; London, 2, 3; Detroit, Mich., 5, 6, 7, 17; New Orleans, 19, eight weeks.  
**THE PLANTER'S WIFE:** Toronto, Can., 8, 9, 10; Montreal, 12, week.  
**TONY DENNER'S HUMPTY DUMPTY:** Charlotte, N. C., 8; Raleigh, 9; Durham, 10; Wilmington, Del., 12; Danville, Va., 13; Richmond, 14, 15.  
**TRIPLE JOEY BACHELORS:** New York City, Nov. 28, six weeks.  
**T. W. KEENE:** Selma, Ala., 8; Montgomery, 9; Columbia, Tenn., 10; Nashville, 12, 13, 14; Louisville, Ky., 15, 16, 17.  
**WILBUR OPERA CO.:** Buffalo, N. Y., 8, 9, 10; Lockport, 12; Rochester, 13, 14; Auburn, 15; Syracuse, 17; Brooklyn, 9, week.  
**WILLIE EDGWIN'S SPARKS:** Rochester, N. Y., 8, 9.  
**W. E. SHERIDAN DRAMATIC CO.:** Walla Walla, Wash. Ter., 8, 9, 10; Dallas, Tex., 12; Vancouver, B. C., 13; Olympia, 14; Seattle, 15, 16, 17; Victoria, 19, week; Portland, Oregon, 27, 28, 29, 30, 31.

## BOSTON.

The past week has been brilliant in the musical line, of which we have had Patti, Patience, Chimes of Normandy, Mme. Favart, and the usual number of concerts. Patti's concert at Music Hall was a most brilliant gathering of distinguished people. The long looked for event was not a disappointment, as Patti fully achieved all that had been said of her, and of whose beauty and talent so much has lately been written. I heard Patti sing in Lucia in 1860 with Brignoli and Amadori; she was then bewitching and captivating, but now she is perfection. She sings twice this week and once next, which will close her concerts here for the present.

Never within my recollection has the Chimes of Normandy received such a setting as it did at the Park Theatre last week by Abbey's Opera company. The *mise en scene* was as near perfection as possible. The chorus comprised fifty voices, fresh and young at that. The costumes were rich and costly, while the company, although not great, succeeded in giving creditable presentations of the different roles. Helen Dingen was the bright star of the performance, by reason of the excellent training of her sympathetic voice, and the modest and graceful bearing of the character of Germaine. Kate Monroe was a disappointment as a singer, having no voice at all, but her piquant ways and brief acting made up for whatever loss was sustained in the former line. Miss Monroe's diamonds created a genuine sensation for the fair sex. W. H. Seymour, when he did not overact, surprised all by a capital impersonation of Gaspard; Edward Cornell, C. P. Campbell and Richard Golden did good work as the Marquis, Grendent and the Notary; Welsh Edwards was the Bailie in the first part of the week, but was replaced by Edward Lamb, who created much merriment by his unparadiseable gags and funny sayings. Next week, the Vokes.

The brief season of light opera at the Gaiety Theatre by the Melville company has been an artistic success if not a pecuniary one. They have produced Patience, Royal Middy, Boccaccio and Mme. Favart, and the efforts of the company have been finely displayed in all. Emelie Melville is one of the best actresses in her line upon the stage, and her acting of Mme. Favart was incomparable. The company closed their season on Saturday, leaving for Chicago after the performance.

Lotta drew immense houses with Bob at the Park, and she is now better off by \$20,000 than four weeks since. This week Edwin Booth as Richelieu, Otello and Macbeth.

The unfading popularity of Patience was conclusively shown by the appearance of the Howard Athenaeum during the week. The house has been crowded, and the same enthusiasm as when first produced. Rose Stella has become a great favorite.

Mr. and Mrs. Geo. S. Knight have been very cordially received by their admirers in this city, and the Windsor Theatre has been the scene of large and appreciative audiences who always extend a hearty welcome to Otto. Mr. Knight constantly improves in his acting, and his conception of Otto is excellent, and he realizes every wish in his pleasing and humorous impersonation. Mrs. Knight, although suffering from a severe cold, struggled hard with Lizzie, and deserves praise for her efforts. The supporting company are entitled to commendation.

Items: Henry Abbey telegraphed to E. G. Gilmore to look after the interests of Mrs. Jennie Flaherty, the guardian of Corinne, who was arrested for abducting the child, and for Mr. Gilmore to become surety for the lady's appearance before Judge Boholue. Mr. and Mrs. Flaherty have many friends here, who are honorably acquainted with the family, and know of the kind treatment that has always been bestowed upon the child. The sympathy of their friends and the public are with them in their present trouble.

Fanny Wright has received an offer from Mr. Haverly to play Lady Jane in Patience—Maggie Duggan has joined the Charles Harrison combination for the sourette in Mother in Law. The Tourists appear at the Gaiety during the holidays.—Charles E. Atkinson, manager of the Jollities, is in the city. He reports business excellent throughout the West.—Lou Beckford is also in the city.—Lizzie Dana, late of the Rice Surprise Party, is studying music in the city, preparing for a new opera next season.—L. S. McCormack and John E. Ince, two excellent actors, have made many friends during their stay in Boston.—James C. Scanlan has been here for the past week directing the stage of the Globe Theatre while Chimes of Normandy was produced. Mr. Scanlan is one of the best directors in the country.—Coralie is underlined for an early production at the Boston Museum, but the great success of Patience will prevent its performance until late in the season.—Fanny Morant will make her re-entrance at the Museum as Mrs. Cregan, in the Colleen Bawn.—Shanghaun, Gail A. Mor and Arral na Pogue will be brought out during the Baccarat engagement.—Patti has the same apartments at the Brunswick which was occupied by Patti when here in 1875.—The Fairbank Family appeared in concert at the Gaiety Theatre on Sunday evening.—Tom Casselli, of the Melville Opera company, appeared at the Box and Athenaeum several years since, and for the management of Manager Stetson.—Mr. Casselli is the rising star of the day—George N. Wilson will play Danny Mann (Colleen Bawn) for the first time during Boccaccio's engagement. John Taylor, the veteran captain of supernumeraries, has arrived in Boston, having been West for some years.

## CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Lawrence Barrett has, during the past week, appeared in his repertoire of characters with a good supporting company. The business of the week has been good. This week, Young's new play of Pendoragon will be produced.

Haverly's Theatre (J. H. Haverly, manager): Steele Mackaye and company have given a fine presentation of A Fool's Errand to rather light business. The dramatization of the famous book has been cleverly effected, but based as it is on the bygone issues of the South, it can hardly expect to make a profound success on the stage. This week, Emelie Melville Opera company in Royal Middy.

Grand Opera House (J. A. Hamlin, manager): The B. W. P. and W. S. Minstrels gave a good entertainment to splendid business. This week, Gardner's Legion of Honor company in The Journalist.

Hookey's Theatre (R. M. Hookey, manager): Bartley Campbell's Galley Slave, with Maude Granger as the star, has played a successful week. Miss Granger has strengthened and rounded her impersonation, and has fairly earned the position of

leader in this line of character. This week, John S. Clarke in a round of comedy creations.

Academy of Music (William Emmett, manager): Just in Time has been the drama, drawing big houses, with Harry St. Clair and J. W. Russell, protean artists in the principal roles. The piece has been finely presented, the sea scene rivaling that of The World. A good olio prefaced the dramatic performance. This week, Charles Foster in Under Oath.

Olympic Theatre (Z. W. Sprague, manager): Rice's (week) Evangeline has been presented to ordinary business. This week, The Pathfinders.

Criterion Theatre (Charles Engle, manager): The Streets of New York and a good olio to fair business. This week, C. W. Barry in Escaped from Sing Sing.

Lyceum Theatre (James S. Edwards, manager): A fine olio has been given, including Fernando Flery and other specialty people, the performance concluding with Love's Difficulties. Business has been good.

Items: Frank Gardner is trying to get an opening for The Passion Play in this city.—Manager J. M. Hill has filled the entire time for next season for his new star, Margaret Mather—Salina Gordon, of this city, has joined the Ada Gray combination.—Haverly amalgamates the Mastodons for this city during the Christmas holidays. It will give eighty voices for the choruses in the first part.—William Stafford, son of a well-known Board of Trade man here, has been starting through Missouri in Snowball, supported by Rosa Rand.—He will shortly reorganize his company for a tour with the legitimate drama.—Emily Stow, who appeared here with The Strategists, has recovered from her dangerous illness, and will play in Pendoragon at McVicker's this week.—Nellie Larkelle has left the Evangeline company, and has gone to join Stetson in Boston. Blanche Chapman will fill her roles.—Fanny Wood will play Fanchon at the National this week.—I. N. Beers has joined the Rooms for Rent party, and plays the leading role.—Doc Mitchell, an adventurer from Mexico, was endeavoring to engage people in this city for that defunct locality. His prospects are that in common held by small theatrical speculators, viz: promise everything, engage anything, and pay nothing.—Through Death's Valley to California has been rewritten and entitled Uncle Bill, an Idyl of the Mountains, and will be put on the road with a good company, and Frank Tannhill as leading man.—J. W. Randolph has reorganized the Florence Gillette company, and they produce their new play, Mabel Bentlie, in Detroit this week.—The Hasenwinkler company close their season in this city 10th, after a successful trip of eight months through the West.—The Theatre Comique, Louisville, is minus a manager, and was suddenly closed last week.—The Dash combination reports splendid business through Michigan, taking in a \$484 house at Grand Rapids on 24th ult.—The play the present week at Detroit.—On Saturday of this week Frank Brooks will publish the first edition of his new paper, Fair Play. It is to be independent, and will be devoted to amusements, local politics and public men. It has substantial financial and literary backing.—Arthur Cambridge, well known to the dramatic profession, will open a dramatic agency in this city in January.—Bartley Campbell is in the city. He will superintend the production of his new piece, The Daughters of Bohemia, in Detroit Christmas week. Rumor says he has been offered and refused \$5000 for another new play, The White Slave, which has a date for Hookey's in April.—Harry E. Dixey has purchased Dalziel's Pajamas.—Major Burt's Arthur O'Leary is wanted for production by Frank Gardner.—Samuel Woodson, the faithful colored man who has acted in the capacity of stage doorkeeper for Hookey's during the past ten years, died last week.—Minnie Burleigh has gone to join an Uncle Tom party in Wisconsin.—A Mr. Field, of Clyde, O., claims to be the author of A Fool's Errand, and has tried to injure Haverly from producing it. Mr. Field is endeavoring to gain a little cheap notoriety at the hands of Mr. Mackaye.—A case of the way irresponsible parties engage and discharge actors may serve as a sample of the modus operandi. Last week Frank Williams, the manager of the Katherine Rogers combination, came to the city and engaged Richard Yates, a young gentleman of experience, to take a position in the troupe. Mr. Yates reached Ottawa the evening of Nov. 28, and got to the theatre in time to see part of the last act of Glorice, the piece for which he was engaged. After the performance Miss Rogers presented him with the "cue" part of Sidney Denison, which consists of forty-five pages or fifteen "lengths." That night and the next day, part of the time of which they were traveling, he devoted to study. He was denied a rehearsal, and had no opportunity to see the play. The next night he was put on to play the part. It could hardly be expected that much less than a paragon could get through, particularly when the alleged New Yorkers were so "guying" the young gentleman as a "prairie actor," etc. The next day he was dismissed in the face of a contract "for two weeks if not satisfactory," with the stunning charge of incompetency. His hotel bill was not paid, nor was a ticket given him to again reach Chicago. The manager, who was mildly remonstrated with as to breaking the contract, said in palliation that he regarded a contract as a "mere matter of form." This is but one case of many of this kind. This case was simply particularized, as all parties concerned claim some standing in the profession.—C. S. Page, of this city, has just finished a play, entitled Fanele. The scene is laid in Philadelphia, the days of the revolution. It is said to possess considerable merit.

## BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The Strakosch Opera troupe on Monday night in Traviata, with Mme. Gerster as Violetta.—Gerster has always been a great favorite here, and her admirers turned out in goodly numbers to greet her. As to her ability as a singer nothing can be said. As an actress she displayed considerable talent, and her Violetta was a pleasing and interesting impersonation. Mr. Strakosch has succeeded in getting a really first-class company together. Sig. Giannini, the new tenor singer, acted artistically, and as Rodame in Aida, scored a most pronounced success. Mlle. Leslino, the dramatic prima donna, has a rich, powerful high soprano, which she uses effectively, and her acting is always graceful and polished. Geo. Sweet, Sig. Mancini and Sig. Cipini, are artists of ability and decided acquisitions to the troupe. We are glad to see S. Behrens at his old place in the director's stand. The chorus is large and well trained. The audiences have been large and brilliant, particularly at the Gerster performances. For the opening night every seat in the house was sold in

advance. Next week, Frank Mordaunt in Old Shipmates.

Ford's Opera House (John T. Ford, proprietor): Mary Anderson appeared during the past week in Romeo and Juliet, Ingomar, Evadne, Love, Daughter of Roland and Galatea. The engagement was decidedly the most successful she has ever played here; the seats were all filled at every performance, and standing room was at a premium. The support was good. Next week, Gus Williams.

Holiday Street Theatre (Jno. W. Albaugh, manager): After an absence of several years, Mr. and Mrs. W. J. Florence made their appearance here on Monday night, to an appreciative audience. They gave during the week, Mighty Dollar, Dombey and Son, Prof. Opstein and Ticket of Leave Man; the company was in the main, good, Annie Ellsler and Frank Lamb being particularly praiseworthy. Next week, Fanny Davenport.

Monumental Theatre (Ad. Korman, manager): Nick Roberts' Original Clown Minstrels had a successful week. Next week, Snelbaker's Majestics.

Front Street Theatre (Dan. A. Kelly, manager): An enjoyable programme was offered this week, which embraced the drama, The Counterfeit, with Harry Amlar in the leading part, and an olio.

Items: John E. Owens is back again from his Southern tour, and is now at Albright Vale, his country place near Towson town, in Baltimore County.—Geistinger is billed to appear at Concordia Opera House, 15th, 16th and 17th.—Mary Anderson was presented on Friday night with a magnificent floral tribute by Baltimore Lodge, No. 7, B. P. O. Elks. She played for their benefit last year.—Fanny Davenport's repertoire this week will be As You Like It, Camille, School for Scandal, Cymbeline, Macbeth, London Assurance and Oliver Twist.—Geo. Parkhurst, who was stage manager of the Park Street Theatre last season, returned on Friday and resumed his old position.—During her stay here this week, Mary Anderson made some purchases at an old bookstore in St. Paul street, which are treasures to an actress. Chapman and Foote's comedies and a rare edition of Ben Jonson's plays.

## ST. LOUIS.

Pope's Theatre (Chas. Pope, manager): Salisbury's Troubadours have done about their average week's business, and their entertainment is greatly improved since they last appeared here. The introductory to The Brook is a sparkling little episode of comedy, and was richly enjoyed. The Amateur Benefit, with the interlude of The Fawn of the Glen, or the Civilized Indian, Bronson Howard's latest, was given last night, and proved by far the best thing the Troubadours have as yet presented, and in it Mr. Salisbury has a very decided gem, which will bring many dollars to the treasury of the company. Steele Mackaye and company return 5th in A Fool's Errand.

Grand Opera House (J. W. Norton, manager): Business fell off during the second week of John T. Raymond's engagement, and speaking from a St. Louis standpoint, Fresh the American is a very decided miss, to say the least of it. Sellers was put on last night, and will be repeated until the end of the engagement. The World, under Brooks and Dickson, is underlined for 4th.

Olympic Theatre (Charles A. Spalding, manager): Hazel Kirke attracted crowded houses during the second week of its run. It is wonderfully popular in St. Louis. B. W. P. and W. open 4th.

People's Theatre (Mitchell and Robertson, proprietors): Pat Rooney and Munn's combination have done a splendid week's business, and deserve it, for it is certainly one of the best companies in the variety and specialty line that has ever visited St. Louis. Jos. Murphy in Kerry Gow 4th.

Items: On Tuesday evening, Nov. 29, the Legion of Honor secured Pope's Theatre, and attended in a body. The ladies and gentlemen were in full evening dress, and it was a remarkably brilliant audience. The Globe Theatre is now closed, and an effort is being made to have the same fate inflicted upon Esler's Alhambra and other resorts of the minor grade.—John T. Raymond has paid a fancy price for a fine English pug, and has named him Tecky, in honor of the famous prince of that name.—Wayman McCreevy, composer of L'Afrique, has returned from New York, and announces that he has made arrangements for a three week's season of his opera at the Bijou Opera House, where it will be put on the stage in magnificent style. An important engagement has been made in Lizzie Keller, who will sing the contralto role, and the New York critics will find a jewel in her. Phil Brausan, a very talented St. Louis tenor, who made a season with Miss Thursty, will probably sing the tenor role, and he will become a great favorite in Gotham.—Tom Keene and Frank Mayo will play against each other in St. Louis in a few weeks.—The most orderly and reputable resorts in the city, and patronized almost exclusively by the ultra fashionable class, after expending several thousand dollars, had a license refused to them. Their petition lacked one name, and one of the highly moral gentlemen who urged objections offered to sign it for a trifling consideration of \$3000. This was refused him, and the establishment is without a license. It is to be hoped that the proprietors will carry their point, as they certainly have the moral side of the business.—The scavenger business is being overdone. On Monday evening the one thousandth performance of fancy plaques at the Olympic. On last the two hundred and fiftieth performance of button-hole bouquets and satin programmes at the Grand Opera House.—A war has been inaugurated here against the big bonnet nuisance at the theatres, and it is yielding good results.—Messrs. Norton and Spalding have offered to donate to the poor half the proceeds of 10,000 tickets, to be sold for the benefit of the poor, and Mr. Pope endorses the idea, and it is probable that Messrs. Robertson and Mitchell will fall into line. With proper energy \$10,000 could thus be realized for the Provident fund.—Col. William Hyde, managing editor of the Republic, Joseph Brooks and James Morrissey were initiated into the St. Louis Lodge of Elks on Sunday last.—Le Grand White and lady, nee Minnie Madder, were given a reception at Pope's during the season.—The Hazel Kirke season has been so great a success that the company will return to Pope's later in the season.—John J. Collins, who had so successful a season at Uhrig's, Cave last Summer, has re-leased with Uhrig's and the Park Theatre in the southern part of the city.

## BROOKLYN.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Ben Maginley appears



the title role of Deacon Crankett at the above house; business excellent and the Deacon is happy.  
 Park (Col. W. E. Sinn, manager): Joseph Jefferson is at his best this week in Bob Acres and Rip Van Winkle, supported by Mrs. John Drew.

Academy of Music (David Taylor, manager): Friday next a grand testimonial benefit is to be tendered Col. W. E. Sinn, manager of the Park Theatre, by the citizens of Brooklyn. Manager John McCaull kindly offered to allow his company to sing the Snake Chorus. Cinderella at School will be given in the evening by Daly's company. Mlle. Legrand will also make her debut in this city on the occasion.

Grand Opera House (James Vincent, manager): By special request Muldoon's Picnic will be repeated for one week.  
 Standard Theatre (Hyde and Behman, managers): This week Sid France is playing Marked for Life to good business.

Hyde and Behman's Theatre (Hyde and Behman, managers): Watson and Ellis with the company are furnishing amusement at this house; a long bill and a strong one as usual.

BROOKLYN, E. D.  
 Novelty Theatre (Theall and Williams, managers): 100 Wives by the Gosche-Hopper company is on the boards this week, and is playing to good houses.

#### SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): The Colonel drew slim houses during the last week of its production. The piece, on the whole, was acted well enough, and the only inference that can be drawn as regards its failure to meet public sanction is the non-appreciation of the subject—i. e., the aesthetic craze. A. W. Piner's comedy of Imprudence was produced at this theatre for the first time in America Nov. 29 to an exceedingly small audience. It is more a play of situations and effects than of bright lines, and a judicious pruning of the dialogue in the first act would not mar it in the least. The plot is a boarding-house episode, the business taking place at Mrs. Simmonds's high-class boarding establishment, and the acts are divided into "after dinner," "after supper," "after breakfast." The cast is composed of ten people: Parmenter Blake and his wife, Colonel Daivyn and his daughter, Zaida; Barnes Durant, a spendthrift; George Castleton, a country gentleman; Captain Rattlefish, R. N.; Mrs. Simmonds, and the servants, Mattie and Toby. Blake is a simple-minded husband, and the complications grow out of his endeavors to prevent Mrs. Blake—who is fond of admiration, but, as the sequel proves, a sensible woman—from flirting. The situations are further complicated by Durant's scheme to find a wife for Castleton, who believes his betrothed has forsaken him, and he must be married at a certain date to comply with the terms of his uncle's will. Mattie Earle (Mrs. Blake) made her first appearance in this city in this piece, and acquitted herself in a most satisfactory manner. Horace Vinton (Barnes Durant) is also a new acquisition to the Baldwin company; beyond a fine stage presence he has little to recommend him; he is too "utterly utter." John W. Jennings (Captain Rattlefish) and E. D. Bradley (Coxe Daivyn) made much of their parts. Phoebe Davis, though a little too demonstrative, played her role in a commendable manner. J. R. Grismer (Mr. Blake) was cast out of his sphere entirely, and, in consequence, made little of his part. Ada Deave's Mattie was the most properly acted part in the cast.

Bush Street Theatre (Charles E. Locke, manager): Alvin Joslin has been played to miserable houses since its production. I cannot speak of the piece or star in terms of praise, and I fear our people are sitting squarely upon it.

Emerson's Theatre (William Emerson, manager): The minstrels still continue to do a good business, and the public are pleased with the performance.  
 California Theatre (Charles E. Goodwin, manager): Alice Oates and company have been playing La Mascotte to fair business from the first. The power of Alice Oates' voice was deteriorated to a great extent. It has lost much of its richness and volume. She has become quite fleshy, but has lost none of her vivacity. Owing to this fact and the mannerisms of voice, she manages to acquit herself very nicely. The opera is well acted and sung, the chorus being an exceptionally good one.

Items: Lillian Andrews has been engaged by Haverly to make one of the company at his opening of the California. J. P. Burnett and Jennie Lee are as yet undecided in regard to their movements. They will probably remain here for two weeks or more.—W. E. Sheridan returned from the interior Nov. 25, and immediately sailed with his company for Portland, Oregon.—The Jolities combination will be at the Bush Street 5th.—The Little Duke will be produced at the California 3d.

#### NEW ORLEANS.

Academy of Music (David Bidwell, manager): Thos. W. Keene and company began a week's engagement at this house Nov. 27, Macbeth the opening attraction. His usual round of characters has been played to make up the week's bill. With the possible exceptions of Richard III. and Hamlet, Mr. Keene has won but little favorable notice from our press or public; while we all admit him to be a good actor, scarcely any consider him equal to the task of starring as great. In the play of Othello, George Leacock as Iago, ran ahead of the star in popular estimation. Although suffering from a very severe cold and hoarseness, this gentleman has won golden opinions here. Mrs. Octavia Allen has also deserved and received much applause. Business was large at the beginning, but has fallen off considerably during the week. Sol Smith Russell, 4th.

St. Charles Theatre (David Bidwell, manager): Chris and Lena, with Baker and Farron in the title roles, appeared at this theatre Nov. 27. The play and stars are well known and popular here; as a consequence business has been very fair throughout the week. Their new play of Foreigners will be presented 3d for the first time here. On this occasion a young lady of this city will assume one of the characters. Next week the Comley-Barton party, now playing at the Grand Opera House, will be transferred to this theatre, and Madame Favart will be performed for the week.

Grand Opera House (Brooks, Norton and Connor, lessees): Olivette, under the management of Comley and Barton, was presented at this house for a week's run, Nov. 27. The Hess party had played the piece here for a week, and our theatre-going public were familiar with the operetta well sung. Miss Lewis as Olivette, Mr. Leslie as the Duc des Iles, Mr. Frear as Coqueluchot, are decidedly superior to the parties who played the same roles in the Hess party. With

these exceptions, and we may include the chorus, the Hess party were undoubtedly the superior, and our public have so judged them. Miss Lewis creates quite a sensation by her dancing in the second act. It would be admirable for opera bouffe, but is hardly the thing for pure comic opera. The party go to the St. Charles Theatre next week.

Items: The probable cause for the closing of the Grand Opera House week of 4th, may be that Fred Warde instituted suits against the lessees, claiming that the week of the 4th was his by contract, and that the date had been given to other parties. Inasmuch as the St. Charles Theatre was to be by force of circumstances vacant for that week, the Comley-Barton party is to be transferred there, and the Grand Opera House tendered to Warde. This is expected to be the settlement of the suit, and probably the basis for another one from the other side.—D. S. Wambold, the veteran of the San Francisco Minstrels, who has been traveling for his health, has been spending several days with us here. He seems much improved, but will spend possibly the balance of the Winter in Cuba, for which place he leaves shortly.—The World party advertised handsome souvenir programmes for presentation to their lady guests on the Thursday evening of their 4th week at the Grand Opera House. There were no programmes presented that evening, the excuse being that they had not yet arrived from New York. Checks were given the ladies present, entitling them to a programme if they appeared at the Saturday matinee. When received, they were in many cases returned, and it is now a conundrum with our theatre-going people whether the past-board handed them was a programme of The World or an advertisement for a prominent piano house. In either case it was too common and cheap to be appreciated.—Sadie Vivian (Mrs. W. C. Yense), a young actress of promise, is now on a visit to relatives in this city.—Hank Parmelee, who has had charge of Mr. Bidwell's advertising department, has severed his connection with that gentleman, and will probably leave soon for New York.

—I. S. Goldsmith and Company, Southern theatrical and variety agents, have established and are conducting a very prosperous business here.

#### CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The audience at the opening night of the Emma Abbott Opera company was unusually large, and business continued good all the week. The prima donna's voice, while not phenomenal in any respect, is sympathetic and under complete control. Tom Castle, of old time minstrelsy fame, retained his ability as an actor, which atones in a measure for the deterioration of his vocalism. The chorus was fully up to the average. John T. Raymond in Fresh this week.

Robinson's Opera House (R. E. J. Miles, manager): John S. Clarke closed only a fairly successful engagement 3d; the comedian was poorly billed. Harry Wall, who manages Mr. Clarke's business, does double duty, attending both to the advertisements and the business management. Blanche Thompson, the leading female support, is a handsome, talented artiste, and created a favorable impression. The Hess Acme Opera company present week in The Mascotte.

Heuck's Opera House (James Collins, manager): J. Z. Little in Saved from the Wreck achieved only moderate success at this popular resort during the past week. The company is simply execrable. Considerable notoriety was derived from the fact that Brooks and Dickson had threatened to join the performance, and Randall, the firm's lawyer from Detroit, was present at the opening performance to take immediate action should the case warrant it. Aside from one or two mechanical effects the plays are entirely dissimilar. This week Herne's Hearts of Oak.

Coliseum Opera House (F. Buchmann, manager): Frank Frayne must assuredly have been gratified by the reception accorded him Nov. 28. Mardo, the Hunter, constituted the attraction.

Vine Street Opera House (Thos. E. Snelbaker, manager): Monday, Nov. 28, was devoted to the benefit of John L. Sullivan, the pugilist, and the house was packed.

Items: The many friends of Manager John Haylin will accord him a warm reception during the present week.—Emma Abbott added to her already large stock of diamonds by purchases made in this city 2d.—German theatricals will predominate in this city during week of 19th, with Frederic Hasse and Madame Geistering at Robinson's and Henck's, respectively.—Julia Rosewald, of the Abbott Opera company, while sojourning at the Hotel Emery, was relieved of her pocketbook containing \$90, on the 1st.—Col. Snelbaker is at present East, looking after the interests of his Majesties.—Ed. Abraham, formerly publisher of the nightly programme at Henck's, and more lately acting as advance agent of Snelbaker's Majesties, has returned to the city, having severed his connection with Col. Snelbaker.—Charley King departed 2d, for Little Rock, Ark.—Frank Frayne rejoined his company at Circleville, O., 5th.—Harry Lewis returned from New York, 2d.—Martha Wren (Mrs. Jas. Collins) is at home on a short visit, having severed her connection with the Only a Jew combination, temporarily.—Carrie Davenport left the city for New York, 2d.—N. D. Roberts and Frank Farrell have been in the city during the greater portion of the week.

#### PHILADELPHIA.

The special features of this week's amusements are the engagement of Signor Rossi, who is playing to appreciative audiences at the Chestnut Street Opera House, and the production of a new play from the Italian, at the Chestnut Street Theatre. Rossi appeared Monday night in Hamlet, and will follow that with Lear, Romeo and Kean, in Dumas' drama.

The opera season opened at the Academy of Music with Traviata, in which Mme. Gerster sang Violetta for the first time in this city. Giannini is the tenor, and Capini the baritone, neither of whom has been heard hitherto in Philadelphia. Mlle. Leslino, a new soprano, sang Tuesday night in Aida, and was favorably received.

Jeanie Winston and Amy Gordon appear nightly during the week at the Arch Street Theatre, appear nightly in the rollicking burlesque of Twelve Jolly Bachelors, and the house is scarcely large enough to hold the delighted people.

The perpetual Tourists are at the Walnut, and the Church Choir company sing Patience the week out at the Lyceum. Pinafore is sung at the Eighth Street Theatre, and pretty well sung too. That the old music is popular is attested by the size of the audiences.

Miss Linton and other members of the company at Wood's Museum are playing Carrots with tolerable good success. Revived bills are presented at Thatcher's and Cameron's Minstrels, and at the latter the programme still winds up with a clever burlesque on Patience.

The National and Grand Central, the rival variety theatres, offer attractions of the regular variety kind, not above the average, nor yet below it.

Items: Of Alexandria, the new Italian drama in four acts, translated by L. D. Ventura, which is being played for the first time in this country at the Chestnut, it can be said that there are some very good scenes, but the play is not in any sense strongly dramatic. The first two acts are altogether too talky, but the story is pleasantly interesting, and so manages to conceal what would otherwise be very dull and prosaic. The tale turns on the supposed death of a childless wife, the marriage to another woman, by whom Alexandria is born, and the refusal of the first wife's family, after she is found to be alive, to recognize the legitimacy of the child. The parts are well taken and sustained, especially the part of Alexandria, as played by Miss Glover.

#### ALABAMA.

MOBILE.  
 Mobile Theatre (T. C. DeLeon, manager): Baker and Farron Nov. 26, to a fair house. Sol Smith Russell 2d, and 3d, to good business.

MONTGOMERY.  
 Montgomery Theatre (J. Tannenbaum, manager): Thomas W. Keene in the Fool's Revenge Nov. 26 to very good business; the audience were rather listless. Sol Smith Russell drew a good house 30th in Edgewood Folks and delighted all.  
 McDonald's Opera House (G. F. McDonald, manager): Maximilian, in sleight-of-hand performances, had a fine audience.

#### CALIFORNIA.

SACRAMENTO.  
 Metropolitan Theatre (D. J. Simmons, manager): W. E. Sheridan, supported by a good stock company, Nov. 21 and 22 in Lear and Louis XI. to a large audience. He made a favorable impression.

Items: Theatricals in this city for the past three months has been exceedingly quiet.—A prominent capitalist of this city has purchased the Metropolitan Theatre, and intends transforming it into one of the handsomest theatres on the coast.

#### CONNECTICUT.

HARTFORD.  
 Roberts' Opera House (W. H. Roberts, manager): On Monday evening Jefferson in The Rivals, with Mrs. John Drew and a fine company; and on Tuesday Rip Van Winkle, the two houses running over \$2000. On Thursday Booth played Hamlet to the largest house of the season—\$1750 at New York prices. This week we have Eric Bayley's company two nights in The Colonel, Kiralfy's Michel Strogoff, Robson and Crane, Mlle. Rhea and Hyde and Behman's Muldoon's Picnic for a closing. Six nights is too much for this place I think, and some of these attractions will find it out.  
 American Theatre (W. S. Ross, manager): Business and company fair for past week. This week a strong variety bill is given.

MERIDEN.  
 Wilcox Opera House (T. H. Delevan, manager): Edwin Booth in Hamlet Nov. 30 to the largest audience the house ever had—\$1355. Mr. Booth was called before the curtain after each act. Rose Eyttinge in Felicia 1st to a good house.

Item: J. J. Levy is making many friends on the road.  
 NEW HAVEN.  
 Carll's Opera House (Peter R. Carll, proprietor): Patience Nov. 28 by Rice's company; business good. Edwin Booth in Richelieu 29th to an audience of over 2000; Joe Jefferson 30th and 1st to large audiences; Rose Eyttinge gave Felicia to a small house 2d.

New Haven Opera House (John M. Near, manager): Owing to preparations for the stock company the house has been closed for the week.

WILLIMANTIC.  
 Loomer Opera House (S. P. Loomer, proprietor): Rose Eyttinge in Felicia Nov. 30 to fair business.

#### DISTRICT OF COLUMBIA.

WASHINGTON.  
 National Theatre (John W. Albaugh, manager): Willie Edoum's company in Dreams, to fair business, last week. Mary Anderson opens in Romeo and Juliet this week.

Ford's Opera House (John T. Ford, manager): Haverly's Strategists to fine business four nights and matinee. Katie Gilbert renewed the pleasing impression made last season as Evelyn in Two Nights in Rome. Strakosch Opera company Friday night, in Traviata, with Gerster as Violetta, Giannini as Alfredo and Capini as Giorgio. Saturday night Maria Leslino appeared as Leonora in Trovatore, and made a most favorable impression; good houses. Gill's Goblins this week.

Theatre Comique (Budd and O'Neil, manager): J. W. Wallace in Destroying Angels this week.

Items: The Little Concert company at Lincoln Hall under the management of J. Bradley Adams, 5th. This gentleman has also engaged T. DeWitt Falmagne to lecture at the Congressional church 7th.—Blanche Roosevelt in concert at Lincoln Hall 12th. Miss Roosevelt joins the Strakosch company in New Orleans 19th, for a season of eight weeks.

#### GEORGIA.

ATLANTA.  
 De Giv's Opera House (L. DeGiv, manager): Comie Opera company Nov. 28 in Patience; Billie Taylor 29th; Pinafore 30th, followed by the return of the C. D. Hess Acme Opera company in Olivette 1st; The Mascotte 2d; Chimes of Normandy 3d. Crowded houses every night. Opera company was encouraged by the excellent business to return 5th for four nights.

Augusta Opera House (N. K. Butler, manager): Tony Denier's H. D. company Nov. 28 to a good house, but this class of amusements are getting tiresome, and have lost their novelty. For's Comic Opera company gave Patience in good style 2d to a crowded house.

COLUMBUS.  
 Springer Opera House (George J. Butts, manager): Sol Smith Russell with a good company appeared Nov. 29 in Edgewood Folks to a full house.

Macon.  
 Ra'ston Hall (Turpin and Ogden, managers): Sol Smith Russell Nov. 28 in Edgewood Folks to fair house; Hess' Acme Opera company 29th and 30th in The Mascotte and Olivette to good houses. Adelaide

Randall as Bettina won many calls before the curtain. Emma Ellsner made her first appearance as Olivette, and acted the role very creditably; her part in The Mascotte was filled by Anne Gunther. The latter lady also making her first appearance as Bathilde in Olivette.

#### SAVANNAH.

Theatre (H. C. Houston, manager): Charlotte Thompson Nov. 25 and 26 to fair business. Hess' Opera company returned 28th and played to a large audience. Tony Denier's H. D. 29th, 30th and 1st to full house.

#### ILLINOIS.

BLOOMINGTON.  
 Opera House (Tillotson and Fell, managers): Patience by the Comley-Barton company Nov. 28 to a large audience.  
 Durley Hall (Tillotson and Fell, managers): Haverly's New Mastodons 3d to a large house.

#### DIXON.

Dixon Opera House (J. V. Thomas, manager): Madame Fry's Concert company, Nov. 25, to a good house. Fair's Dramatic company in Nip and Tuck, 30th; to a fine business, and gave satisfaction.

#### JOLIET.

Opera House (E. S. Barney, manager): B. W. P. and W. S. Minstrels Nov. 26 to enormous business. Leavitt's Minstrels 28th to light business. John A. Stevens' Passion's Slave 29th to fair house. Sam'l of Posen 2d to a good house.

#### JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, manager): Collier's Banker's Daughter Nov. 26 to good house; performance good.  
 Conservatory Hall (W. D. Sanders, proprietor): Helen Potter's Pleiades—a pleasing entertainment to a fair house.

#### QUINCY.

Opera House (Dr. P. A. Marks, manager): Pat Rooney combination Nov. 26 to large audience. The performance throughout gave satisfaction. Haverly's Mastodons 30th to good house. The programme was but little changed from the one given on their last appearance.

#### ROCKFORD.

The Opera House (J. P. Norman, manager): The so-called Rice Evangeline combination was here Nov. 25, and gave the worst performance of the season; no orchestra, no chorus, only six people in the party. The singing was wretched and the acting worse, much to the disgust of the large audience present. Katherine Rogers in Clarice 29th, but played to rather small business. The performance, however, was a fine one. Miss Rogers is a finished actress. The Boston Ideals 1st in Belles of Cornville and gave a splendid performance.

SPRINGFIELD.  
 Chatterton's Opera House (J. H. Freeman, manager): Salisbury's Troubadours Nov. 26 to good business. Collier's Banker's Daughter 28th to a large house. Comley and Barton presented Patience 29th to a good audience. Haverly's New Mastodons 1st to a light house on account of the charge of \$1 for reserved seats.

Adelphi Theatre (W. H. Laird, proprietor): Continues to do a good business.  
 Item: Fred Englehardt's Whale is to commence a five days' season here 6th.

#### INDIANA.

FORT WAYNE.  
 Academy of Music (John Scott, manager): Ada Gray Nov. 26 to a splendid house; support very poor. Sam'l of Posen 29th to the largest house of the year. Buffalo Bill 30th to a good house; support fair.

INDIANAPOLIS.  
 Opera House (J. B. and George H. Dickson, managers): Stevens' Twelve Jolly Bachelors to fair business. The opera embraces some captivating music. The second act, however, is quite weak, and casts a gloom on whatever redeeming features are contained in the others. It is understood that John A. Stevens is remodeling the faulty act. Amy Gordon and Janie Winston are clever artistes. The balance of the week was taken up with the Benton Juvenile Opera company in Cinderella to good business.

Zoo Theatre (N. B. Shimer, manager): The variety bill of the past week was a meritorious one, and the audiences were large.

Items: John A. Stevens and Irme Kiralfy were initiated into Indianapolis Lodge of Elks the past week.—N. B. Shimer closes his connection with the Zoo Theatre the present week. C. T. Gilmore, the energetic proprietor, will assume the management.—The dramatic department of the Times fairly bristles with good things and able criticisms from issue to issue. Will Wheeler is the critic.

#### KOKOMA.

Opera House (H. E. Henderson, manager): Buffalo Bill and company attracted a \$400 house Nov. 28, in the Prairie Wolf. Booked: Heywood's Mastodons 8th; Daprez and Benedict's Minstrels 14th; Canfield and Lamont's H. D. company 26th; Collier's Banker's Daughter 31st.

#### PERU.

Concord Theatre (L. M. Clark, manager): Amy Lee's Opera company booked for 2d and 3d, cancelled their engagement on account of sickness.

At the Court Room 21 the Swedish Lady Quartette and Emile Gavin, reader and impersonator, before a large and fashionable audience, who were highly pleased.

Item: Anna Godegreen, a member of the Swedish Lady Quartette is quite sick at the New Baess Hotel, this city.

#### RICHMOND.

Phillips' Opera House (N. J. C. Watts, manager): M. B. Curtis Nov. 28 to a large and delighted audience. Nick Roberts came 2d.

Grand Opera House (J. J. Russell, manager): Closed during week. Rentz-Santley company billed 14th.

#### TERRE HAUTE.

Opera House (H. M. Smith, manager): Collier's Banker's Daughter Nov. 29 to a large audience; Comley and Barton's Patience company 30th to fair business; Stevens' Twelve Jolly Bachelors 3d to a large audience.

Atlantic Garden Theatre (J. W. Berkeley, manager): This place will be closed next week until April, 1883, as the attendance is not sufficient to continue this Winter.

#### IOWA.

CEDAR RAPIDS.  
 Greene's Opera House (C. G. Greene, manager): Clara Louise Kellogg Nov. 25 to large business. Anthony-Ellis H. D. company 30th to fair business.

#### CLINTON.

Anthony Ellis company, Nov. 24 and 25, to a fair audience. They gave a poor rendition of Humpty Dumpty, but their specialties were good. They report business good. Fay Templeton to a large audience, 30th, in The Mascotte.

#### COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Cartland-Murray combination in Fanchon, the Cricket, Nov. 28, week; the house was filled. The World was played 29th and Camille 30th to good business. Miss Cartland proved to be a good actress, and has made a great hit. The company is a strong one.

#### DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Leavitt's Gigantean Minstrels to a pleased audience, Nov. 29; Fay Templeton in Mascotte, 1st to the largest house of the season.

#### DES MOINES.

Moore's Opera House (W. W. Moore, manager): Clara Louise Kellogg Nov. 30 to the largest and most fashionable audience of the season.

Academy of Music (Wm. Foster, manager): Florence Herbert Nov. 28, week, to immense business. Miss Herbert is a great favorite here.

#### DURBUQUE.

Opera House (Duncan and Waller, managers): Katherine Rogers Nov. 30 in Clarice to good business and left a good impression. Leavitt's Giganteans 2d to a large audience.

#### KNOX.

Opera House (D. L. Hughes, manager): Haverly's New Mastodons, Nov. 28, to fair audience; performance dreary.

Gibbons' Opera House (P. Gibbons, manager): Pat Rooney's Variety company, Nov. 25, to large attendance.

Item: During the parade of Rooney's band, Friday, Rooney took Haverly's bills away from boys who were distributing them. K. S. Ransom interfered in the boys' behalf, and was struck by Rooney. Ransom knocked him down and was proceeding to polish him off in style when he was set upon by other members of the troupe and rather roughly handled. Rooney was arrested for assault and fined. The action of the company was cowardly in the extreme.

#### IOWA CITY.

Opera House (John Coldren, manager): Kellogg Concert company gave an excellent entertainment to a large audience Nov. 29.

#### OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Anthony-Ellis H. D. 1st to very large business.

#### SIOUX CITY.

Academy of Music (W. H. Grady, manager): Donavan's Tennesseans, Nov. 29, to fair business; troupe below the average.

Item: This is one of the best show towns in the Northwest, and the best stop between Omaha and St. Paul. Everything that has been here this season has done a paying business.

#### KANSAS.

LAWRENCE.  
 Liberty Hall (J. P. Ross, manager): Paine Brocolini in Fanchette, 1st, to good business.

LEAVENWORTH.  
 New Opera House (D. Atchison & Co., managers): Shaun Rhue, Nov. 29, by Joseph Murphy and a good company, to a crowded house. Child of the State, 30th, to large audience.

#### KENTUCKY.

PARIS.  
 Items: P. G. Hull was advertised to give "an evening of song" at the Opera House 1st, but there being only \$8 in the house he folded up his tent and silently stole away.—A good dramatic attraction would do well here now.

#### MAINE.

BIDDEFORD.  
 City Opera House (James F. Farr, manager): Whitmore and Clark's Minstrels, to a good sized audience Nov. 29, and left a very favorable impression.

#### LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Vokes Family Nov. 30 in Belles of the Kitchen to a fair house only.

#### PORTLAND.

New Portland Theatre (Frank Curtis, manager): A large audience assembled Nov. 28th to enjoy Sharps and Flats, by Robson and Crane, whose efforts in bulling and bearing the market kept the audience convulsed with laughter; support good. Vokes Family 2d to good business; same old performance.

City Hall: Whitmore and Clark's Minstrels Nov. 28 to a good house.

#### MARYLAND.

HAGERSTOWN.  
 Academy of Music (Edward W. Mealey, manager): The Home's English Opera company Nov. 30 in an opera called The Mystic Light, which did not come up to the expectations of a large and fashionable audience.

Lyceum Hall (F. D. Herbert, manager): Thomas and company, of Chicago, in microscopic views 1st to good house.

#### MASSACHUSETTS.

AMESBURY.  
 Merrimack Opera House (Kelly and Woods, proprietors): Skiff's California Minstrels 3d to fair house; entertainment bright and new in every feature.

#### FITCHBURG.

Whitney's Opera House (Andrew Whitney, manager): Alexander Cauffman 1st and 2d in Lazare; play and company good.

#### LOWELL.

Music Hall (Simons and Emery, lessees): Skiff's California Minstrels 3d to a fair house.

#### PITTSFIELD.

Academy of Music (C. P. Upson, manager): Annie Paxley in M'liss; Nov. 29, to a good business. Aldrich and Parsloe in My Partner, 30th, to a crowded house.

#### SPRINGFIELD.

Gilmore's Opera House (W. C. Laneor, manager):



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. F. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,  
EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY,  
PROPRIETORS.

## SUBSCRIPTION.

One year.....\$4.00 (Six months.....\$2.00)

Advertisements—Fifteen cents per line. Professional cards, \$5 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIS & Co., American Exchange, 449 STRAND, LONDON, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER."

NEW YORK, - - DECEMBER 10, 1891.

## Mirror Letter-List.

Anderson, J. A.  
Abbott, Emma  
Anthony and Ellis  
Albee, John E.  
Adrian, Rose  
Allison, Charles  
Bower, Charles  
Benton, W. G.  
Brown, F. A.  
Bishop, W. H.  
Bangs, Frank  
Barrington, Maurice  
Butler, Fred  
Byron, Oliver Dowd  
Boudoult, Dion  
Bohee, George  
Bohee, James  
Beard, Frank  
Barry, William  
Bascumb, Harry  
Beecher, Robert  
Belmont, Grace  
Brown, W. L.  
Booth, Agnes  
Burke, John M.  
Brown, E. B.  
Berkley, John W.  
Bishop, C. J.  
Cline, C. B.  
Cook, O. W.  
Cassell, John  
Carty, Walter E.  
Cassidy, Albert  
Conron, Marie  
Clarke, M. J.  
Collins, Ida  
Carruth, George  
Cotton, Harry  
Chambers, T.  
Carrington, Abbie  
Chapman, Will S.  
Chase, Clara J.  
Campbell, Wm. H.  
Chester, Harry  
Ostelo, James  
Clapham, Harry  
Quina, Mm.  
Cavendish, Ada, J.  
Cason, Emma  
Coughlin, John  
Cousins, Jane, J.  
Cohen, Adney  
Corliss, Merrimack  
Corrigan, Lizzie  
Delorme, Harry  
Duffield, Harry  
Donner, Tony  
Devide, Charles  
Davis, O. L.  
Davenport, R. G.  
Demsey, Louise, J.  
Dayton, Lillian  
Daniel, D.  
Dalton, Harry  
Dobson, Frank  
Egan, Julia E.  
Du Brou, A. F.  
De Este, Helen  
Don, Laura  
Daniels, Carrie  
Dunlap, Mattie  
Eytling, Rose  
Elliot, Wm. J.  
Egbert, Annie  
Emmett, Joe, M.  
Falkirk, H. S.  
Fitch, Florence  
Fortune, A. J.  
Fryer, J. C.  
Farmer, Harry (9)  
Farrell, Minnie  
From and Jarvis  
Forbes, Charles, J.  
Field, Kate  
Forepugh, Adam  
Gilbreath, Belton  
Gill, William  
Glinore & Barton  
Greaves, Katie  
Gunter, A. C.  
Gulick & Blaisdell  
Garthwaite, Fanny  
Gilbert and Sullivan,  
Gran, Mr.  
Graham, B. E.  
Hastleton, Joseph  
Hagood, H. B.  
Howard, L. F.  
Hudson, George B.  
Hall, Pauline  
Howell, E. C.  
Hall, Florence  
Hanley, Mart  
Harley, Grace  
Hassard, Augustus C.  
Hefele, W. F.  
Hutchings, Alice, J.  
Herbert, Amelia  
Irving, W. P.  
Ingraham, Francis  
Jackson, Harry, J.  
Jones, Willie  
Jarrett, H. C. S.  
Johnson, Col. Robert  
James, W. St. L.  
Jefferson, Joseph  
Jensen, George H.  
Janssen, Mm.  
Kilday, Ed  
Kaufman, Alex  
Kennedy, Harry

Kellogg, Clara Louise  
Kirkly Bros.  
Kidd, Charles  
Knowles, R. G.  
Kersand, William  
King, John Rive  
Lewis, Morris  
Linden, Earnest  
Latour, A.  
Leaman, Louis  
Leonzo, Harry  
Lotta Comedy Co., (3)  
Lee, Dallas W., (3)  
Lane, Harry  
Lawrence, L. F.  
Lorraine, Emma  
Leslie, Fred  
Leavitt, M. B.  
Lawlor, Frank  
Loebs, William H.  
Lester, Billy  
Marble, Ed, 6  
McDowell, Alf  
Merrill, I. Y.  
Mayo, Frank  
McDonough, John  
McCormick, J. B.  
MacKaye, Steele  
McWade, Robert  
Mackay, Mr.  
Morrison, James  
Morris, Clara  
Maak, J.  
Merrill, J. Y.  
Moody, A. J.  
Mulholland, William  
McKay, Andy  
McDonald, Phil A.  
Montgomery, H. W. J.  
Morton, Charles  
Murphy, Joseph, 3  
Nottingham, Albert  
Newcomb, Bobby  
Osborne, Henriette  
Otronaco, James  
Owens, John E., 3  
Obermiller, Louise  
Ottolengui, D.  
Oakes, Alice  
O'Grady, Hubert  
Power, W. H.  
Pondation, Frank  
Pease, Harry  
Pelham, Claude  
Peltz, P. S.  
Pond, J. B.  
Prescott, Marie  
Prenfeld, Sydney  
Raymond, John T.  
Rice, E. E.  
Rogers, L.  
Robinson, Forest, 2  
Rial, Jay, 2  
Roberts, Richard K.  
Roberts, Sallie  
Rosenberg, Mabel  
Rometze, Mrs.  
Rogers, Addie  
Sherrington, George  
Seabrooke, Thomas  
Spencer, Henry  
Stewart, J. B., 3  
Spencer, Frank W.  
Stevens, Ed A., 2  
Sutherland, Agnes  
Stevens, John A.  
Stevenson, John (3)  
Steinbaker, T. E., 3  
Scott-Siddons, Mrs.  
Smith, T. H.  
Sawyer Jacob  
Scott, Lester F.  
Stedman, Edmund C.  
Sheppard, F. S.  
Small, Frank A.  
Stevenson, John A.  
Sullivan, Dick  
Sample, J. Glass  
Schlig, M.  
Strakosch, Max  
Stafford, William  
Titus, Tracy W.  
Tompkins, Eugene  
Thompson, Charlotte  
Thompson, Den, 2  
Tanner, Rose  
Travers, Helen  
Temple, Louise, 4  
Tillotson, T. T.  
Vaughan, Clementine  
Vandyke, Mm.  
Vokes Family  
Walsh, Minnie  
Wynkoop, Frank  
Vandevere, J. C.  
Williams, Frank  
Wheatleigh, Charles  
Wilson Godfrey  
Wetherell & Pratt  
Walcott, H. H., 3  
Wright, Ed. Warren  
Whitcomb, W. H.  
Watson and Ellis  
Wagner, Cal  
Wood, T. K.  
Weber, Sophie  
Williams, George  
Wynne, Nellie  
Weltz, J. M.  
Young, Fred A.  
Young, George W.

The New York Mirror has the  
largest Dramatic Circulation  
in America.

The holiday rush to the theatres has commenced. The established successes and the new sensation are drawing great crowds every night. This is a cheering sign, because it shows that our good citizens have a taste for their sister, cousins, wives and daughters.

## The Christmas Mirror.

Our arrangements are now so far perfected that we are able to announce the publication, on December 22, of the handsomest Christmas annual ever issued in this country. The CHRISTMAS MIRROR has heretofore been a triumph of dramatic journalism; but this year we shall surpass anything ever attempted previously. The CHRISTMAS MIRROR will be published at the regular issue of THE MIRROR, at the regular price, and will be sent to all our subscribers without extra charge. As more than three times the number of our regular edition will be printed, and as the space for advertisements is limited, our advertisers will greatly oblige us by sending in their extra Christmas favors as soon as possible.

The CHRISTMAS MIRROR will be profusely illustrated by Kalulu, "Pencil," and other artists of celebrity, and will be printed upon tinted paper manufactured especially for us by John Murphy and Co., No. 47 John street. It will be bound in a colored cover, with a full page frontispiece, itself a work of art. With every copy will be presented a large chromo-lithograph, in nine colors, printed expressly for us by the Strobbridge Lithograph Company, which is unquestionably the finest picture of the kind ever printed. This nine-colored lithograph costs more than double the price of THE MIRROR, as every professional knows, and is too valuable to be folded up with the paper; it will, therefore, be rolled and handed to each purchaser by the newsdealers.

The literary contents of the CHRISTMAS MIRROR will be fully equal to its art features. We have received stories, poems and sketches enough to fill half a dozen copies of THE MIRROR from leading actors and actresses, dramatists, critics and journalists, and from these we have made a selection of contributions by a number of professionals.

The names will speak for themselves, and such a galaxy of professional talent has not been, and cannot be, found in any other Christmas publication. Take all the stories, sketches and poems by these clever authors; the full-page cartoons and incidental pictures by our special artists; the regular departments, each of which will be fully maintained, and the Christmas gift of the nine-colored lithograph—all for Ten Cents—and our readers will indorse our assertion that no such dramatic annual was ever presented to the American public before. But Christmas-tide has peculiar association with THE MIRROR, which in its contents and its character is peculiarly a Christmas paper, preaching and displaying good-will towards all, and we are anxious to show the profession how deeply we appreciate their support by offering them an unrivalled Christmas Number.

## An International Copyright.

Two very important practical labors for the profession THE MIRROR has already undertaken. One is the establishment of an Actors' Fund, which only requires any one star or manager to inaugurate it with a benefit to become an immediate success. The other is the detection and punishment of the fly-by-night scamps who steal successful plays and perform them, unauthorized, throughout the country; and this, thanks to our able Provincial Correspondents, is a success already. Now we are about to propose a third piece of work, not less beneficial to the profession, and not less difficult of accomplishment, than either of the others. It is the securing of an international copyright for dramatic works.

The other day we met Senator Macpherson, of New Jersey, on his way to Washington, and asked him if he would introduce a bill appointing a committee or commission of Congress to confer with a like committee or commission of the English Parliament for the purpose of arranging an international copyright especially designed to protect the works of the dramatists of both countries. Senator Macpherson replied that he would with pleasure present and advocate such a bill, and that he saw no reason why it should not be passed this session. We have reason to believe that Congressman Cox, of New York, would take charge of such a bill in the House of Representatives, and that Henry Labouchere, M. P., would introduce the corresponding measure into Parliament, if, indeed, Mr. Gladstone himself would not consent to make it a Government Bill.

There is no quarter—certainly no reput-

able quarter—in either country from which any opposition to such a copyright could come. It must be understood that we are not attempting to deal with the question of an international copyright for books. That is a work for other hands than ours, and so many rich and influential publishers are affected by the subject that we have no fear of any fair settlement of it for several years to come. Our movement is confined to the drama only, and there are no hostile interests involved. The reputable managers already pay for the foreign plays they use. A special proprietary law has been invented—we do not believe it really exists in the statutes—to protect plays which are kept in manuscript. Only copyrighted plays are now legally open to be stolen, and the bill which we propose will put the dramatists of the two countries upon an equal footing as regards copyright. To this there can be no reasonable objection from any quarter.

We have thought over the most feasible way to take advantage of the kindness of Senator Macpherson, and have decided to call a meeting of American dramatists at THE MIRROR office, on next Thursday afternoon, to draw up and sign the necessary petition and agree upon the form of the Bill. This will give a week's notice to all concerned, and we beg every American playwright to consider this as a personal invitation to him to be present. In case his presence is impossible, on account of absence from the city or any other cause, we request him to write out his views and send them to us before next Thursday. The meeting will be quite informal, and as the committees or commissions to be appointed by Congress and Parliament will arrange all details of the agreement between the two countries, all we now desire is an adhesion by the American dramatists to the plan we propose, and their assent to the bill which will be drawn up for Senator Macpherson to present. An hour at most will be all that is necessary for this, and the preliminary expenses will be next to nothing.

We trust that the dramatic authors, whom we now especially address, will see at once the importance of this measure, and how vitally they are interested in its success. Once let an international dramatic copyright be adopted, and there need be no more hole-in-the-corner work about plays. The devices of simultaneous production here and abroad, of bogus joint-authorship, of manuscript rights, and all the other clever make-shifts by which talent has tried to evade dishonesty, will then be at an end. The dramatist will produce his play in either country with the certainty that he will be protected in it and paid for it wherever it may be played afterwards. Ultimately, we believe that France and Germany will ask to be included in such a copyright agreement; but we do not go so far as that yet. We limit our efforts to England, where we know that they will be successful, and our readers will credit us with the patience and perseverance requisite for success. On next Thursday afternoon, at 3 o'clock, then, we shall be happy to meet, at this office, all gentlemen interested in the matter.

In another part of this issue we publish the first instalment of an article on Wallack's (Thirteenth Street) Theatre, by Thomas McWalters. It is proposed to tell the story of that house in a rapid, accurate, and interesting way, and to embellish the text with portraits of many of the artists who have been seen on its stage from time to time. The article was prepared at the expense of much labor, spent in research and verification, and it will embrace, besides the running remarks, a complete list of every play that was ever acted upon the stage of the Thirteenth street house, and a full list of actors who were seen there during the twenty years of its existence. This article will doubtless be of interest, not only to the casual reader, but to collectors, and it will be of value as a theatrical record. It is found impossible to publish the pictures in any order of time or precedent, or with any particular relation to the text. They will, therefore, be inserted from time to time as space will admit. We are indebted to the ripe theatrical scholar, Thomas J. McKee, for the originals of these illustrations, from whose magnificent collection they have been taken.

The attempt to force a summons upon Fanny Davenport Saturday night while she was acting in Philadelphia, was a most disgusting piece of work. To Anna Dickinson's credit, be it said, she disclaims any connection with the affair. The audience would have mobbed the Quaker City deputy who was concerned in the job had he not been bounced by the stage hands through the back door.

Ir Richard Marston were a Frenchman he would perhaps get a decoration on the strength of his exquisite sets in Lights o' London. He is only a New Yorker, but he is entitled to first place in the ranks of native American artists.

One by one the dramatic thieves are being exposed. The hunt will soon be finished.

Your hand, Mr. Sims!

## Personal.



CLIFFORD.—Estelle Clifford, whose pretty countenance appears above, is a talented young lady with excellent prospects of making her mark. She is a recent acquisition to the profession, but she has played responsible business acceptably.

TEARLE.—Osmond Tearle is suffering from rheumatism in the right leg.

LATE.—The severe storms delayed our London letter, and it is unavoidably omitted this week.

RICKABY.—John Rickaby was in town Saturday, being summoned to the bedside of his dying wife.

DE BELLEVILLE.—Frederic De Belleville was quite seriously ill last week, but did not disappoint his manager or the public.

CLARKE.—George Clarke's patented sleeping car is now in the hands of a stock company, who are engaged in pushing the enterprise.

CONNER.—Captain Billy Conner is leading a life of great gaiety. This is the natural consequence of knowing a tremendous number of people off as well as on the stage.

CAMPBELL.—Bartley Campbell is in Chicago with his Galley Slave company. His new play, Friends and Foes, will probably be presented in this city early in April.

ETHEL.—Agnes Ethel will appear in an act from Fron-Frou at the Poe Memorial benefit. This is the first time she has emerged from her domestic retirement in quite a while.

BYRNE.—To-day a matinee benefit for the Women's Hospital will be given at the Park. Bessie Byrne plays the curse scene from Leah for the first time and with slight preparation.

CARTOON.—Our first page is occupied by a capital cartoon, showing the principal scenes and characters in Sims' successful Lights o' London. Our talented artist has done justice to a rich subject.

MATHER.—Margaret Mather will play three tragic parts during three consecutive weeks, next season, at McVicker's Theatre, Chicago. Miss Mather will give some readings to the Philadelphia critics in about a fortnight.

FILKINS.—Robert Filkins has been recalled from California, where he has been attending to Haverly's interests. Filkins arrived in this city last week, and was assigned to many important duties upon his coming.

ELTON.—William Elton was taken ill with a throat trouble and was unable to play with Wallack's company at Orange, N. J., last evening. Considerable difficulty was met with in finding some one capable of taking his place at such short notice.

CATHART.—Mr. Cathart, the young man who was brought over to rehearse the Lights o' London, is a very pleasant fellow, and a most competent stage director. This may have been Cazauren's reason for omitting to do him justice in the programmes.

MONROE.—Kate Monroe is now in town occupying her leisure time pleasantly. She will sail for England in the Spring and return to New York next season. Miss Monroe is an American, although it has been frequently printed that the place of her nativity is England. She may play at the Bijou for a short time after the Snake Charmer.

HEWITT.—Harry Hewitt, an active worker on the press here for a number of years, and more recently a New York correspondent and writer on theatrical matters, is now acting as press agent for Mr. Haverly's New York theatres. Mr. Hewitt's experience as a journalist, added to his knowledge of theatrical people and things, would seem peculiarly to fit him for his new duties.

HILL.—Besson, the celebrated artist of Chicago, has for months been at work on a large crayon portrait of Margaret Mather, which was to have been placed on exhibition in the lobby of the Boston Theatre. The American Express Company in transporting it to this city smashed the frame, and defaced the picture. Mr. Hill is naturally disappointed at the loss of such an elaborate work, and expects the Express people to replace it—which is only proper and just under the circumstances.

## Dramatic Thieves.

THE MIRROR exposed last week of the combinations that are pirating the plays of other people and representing them to their own gain, is having a salutary effect. Already we

are in receipt of letters confirming the charges brought by THE MIRROR against these dramatic kleptomaniacs, and enclosing notes of other piracies. A programme before us gives the information that "Miss Fannie Wood, the charming soubrette, will appear in Smith's Opera House, Grand Rapids, Mich., in her highly successful comedy drama of M'liss." This is theft in its worst form. Miss Wood conceals nothing. The play is identical with Annie Pixley's M'liss, and even the title is blazoned forth with brazen effrontery. She evidently fears no injunction, for before it can be served in one place she is in another; and Mr. Fulford is apathetic in the matter, believing Miss Pixley's name and identification with the character sufficient to always ensure full houses. This is entirely wrong. As a joint owner of the piece, he should take steps to prevent its illegal use by others. Miss Wood is now making money that should go into the Pixley coffers.

One of the most unique methods adopted by unscrupulous managers, is the employment of well-known New York companies' names as a means of catching the provincials. A number of bogus "Fifth Avenue," "Union Square," "Madison Square," and "Wallack's Theatre" combinations are now on the road, which have no connection whatever with those theatres. They gull the people with the titles, and in the innocence of the provincial heart the country people flock to their respective theatres, only to see garbled representations of old plays by as many ragged companies of itinerant players! We have before us a programme headed "The Original Union Square Combination" in East Lynne, which includes the names of Laura Linden, Gustavus Clarke, J. S. Mortimer, Lillian Davenport, William Barry, Jenny Cook, and other lesser lights, not one of whom ever played at the Union Square Theatre. It will be observed that the word "theatre" is eliminated from the title, the projectors of the deception depending upon the words "Union Square" to work their little game, knowing that not one person in a thousand would detect the omission, or if he did, would think it omitted as a matter of brevity. This is the point upon which the pilfering managers would base their right to the title, arguing that if they called it the "Washington Square" company Manager Palmer could with as much justice interpose an objection. Legally, perhaps, nothing can touch them, but morally they are perpetrating a positive crime, and they should be made to walk the streets with a label (Dramatic Thief) sticking to them like the shirt of Nessus.

We hope our correspondents will continue to send us instances of these frauds, and THE MIRROR will hold their names up to public execration.

## Recipe for a Modern Drama.

There is nothing more easy, as a matter of fact, than the composition of the dramas of the present time, and to the incipient playwrights who are thirsting for fame we offer the following advice in the construction of a successful play: Thoroughly rummage your mental storeroom, and make a careful note of any striking situations that may have occurred to you or any one else. Gather together these and determine upon a string of almost impossible events, which must be, above all, thrilling. Arrange these so that the utmost effect may be made by contrast—thus: half a dozen houses on fire, with real fire engines in the first act, would be well, followed by an open sea (real water) in the second, which again would be effectively succeeded by the bursting of a balloon in mid-air; but don't use real gas for this sensation. For act third a scalp raising melee on the Nebraska plains (with real Indians, a Buffalo Bill), or a wild buffalo hunt (mechanical buffaloes could be manufactured by any clever basket maker, and covered with hides), would give consistency and zest to the whole. Your scene plot being thus complete, invent some remarkable character, say a Choctaw Indian, who speaks in Greek hexameters, or a Ludlow street Polish Jew, with a little of the milk of human kindness in his breast, and make out a list of good and bad people, giving harsh names to the latter and the most perfectly euphonious patronyms to the former. This will be found very taking with the people, and is indeed a very faithful holding of the mirror up to nature, because wicked people always do have unpleasant names, while virtue invariably basks in the glory of nomenclatural music. Then write your dialogue, and be careful that in every scene all the characters are sent upon the stage. You will not trouble yourself about plot, and so occasionally you may find it a trifle difficult to account for their seemingly gregarious instincts. This is where your Choctaw or your Jew will come in useful, for a few words from either will clear up all complications, and no one will question his dicta—simply because he is such a remarkable individual. If he is always followed by comic man or woman you need not fear criticism, for any doubts your audience may have conceived as to your sanity will be demolished by the laughter he or she may provoke, if either is at all worth the salaries paid. This being complete, spend as much as you possibly can upon realistic wise scenes, and as little as possible on men and women to personate the various parts. Remember Barnum's advice: Advertise! and if your fortune is not speedily made, it is your own fault.



## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOST.

"It is remarkable what respect audiences have for honest religious sentiment expressed upon the stage," said Deacon Ben Maginley, the other night. "You know where I read the Bible in the third act of Crankett? Well, I've never gone on since I first played the part without feeling a dread that some little ragamuffin up in the gallery would upset the gravity of the situation, and set the audience a-laughing, by an ill-timed snicker or an audible sound of contempt. But, my nervousness up to this time has not been justified. A few weeks ago we were playing through Shamokin, and other coal-mining towns in Pennsylvania. The orchestras at the various places were composed of men who never see the light of day—who go down into the bowels of the earth before dawn to emerge after sundown at night. These rough, black fellows made queer music, but it was the only kind in the market. They were tough audiences in those places, and footstamping, cat-calls, loud criticisms directed without ceremony to the people on the stage, were a few of the means by which they showed their appreciation of the drama. One night there was an unusually grimy collection of people in front, and their noises and comments were more frequent than usual. Just before I went on for the third act I said to Harry Eyttinger: 'Don't take your eyes off my face during the scene,' and to Jimmy O'Neil: 'If I pause longer than usual after asking Mrs. Crankett for a glass of water, come on at once; my idea, of course, being to leave out the reading of the Bible for fear of its arousing ridicule. The scene progressed so quietly that I ventured to bring in the Scriptural reading, and you could have heard a pin drop in that assemblage throughout the whole. But I expect one day that some irreverential bootblack or newsboy upstairs will queer the scene—I've escaped thus far, though.' And the ruddy, jolly Deacon Ben buttoned his overcoat over his expansive chest with an air that plainly meant, 'Here endeth the first lesson.'"

The President's Message to Congress contains a slight allusion to the international copyright matter. This project will not benefit dramatic authors, because the bill already introduced is designed expressly for a clique of book publishers, who have banded together for the express purpose of protecting themselves against the unprincipled appropriators who are printing books, both here and in England, for which they have not paid, and in which they have no equitable right. Such is it, that bill may serve its purpose. I sincerely trust it may—but it will be a long time before it is likely to come to aught, because there are a large number of senators and representatives at Washington who are suspected of being subsidized by the unprincipled people aforementioned, and their cue seems to be one of obstruction, so it is not likely an international book copyright will soon take effect. Dramatic authors mustn't be mixed up in this affair—which is one purely speculative—they must act independently; strike out for themselves; use the proper ways and means, and in a very short time they'll find their compositions guarded by all the legal protection to which they are entitled. Then, when the plays of Englishmen cannot be hooked, and vice versa, there will be a complete reaction over here in the matter of encouragement to native products, while our British cousins will experience a similar effect in their own particular locality. The editorial article on the opposite page should arouse every playwright in the land to the benefits that are to be derived from the very simple and straightforward course of proceedings there set forth, and a fine opportunity like that, which has been longed for and looked forward to, should be embraced forthwith. This paper is endeavoring, in a practical way, to accomplish some useful and valuable achievements aimed toward the well-being of the dramatic profession, and I am certain, in this last special object, they will, as usual, tender THE MIRROR their hearty support and encouragement.

I have received a letter from Ettie Henderson, who is in London. Our Standard bearer's wife is doing the metropolis with all the delight incidental to a first visit, and her explorations are made pleasant by the constant discovery of familiar New York faces.

## More About the Connie Soogah Affair.

The Connie Soogah troubles have culminated in a law suit, which has been commenced by Charles Gayler against George Clarke. Charles Gayler made a statement last week to THE MIRROR. George Clarke called at this office Monday, and spoke as follows: "The veteran dramatist (?) Mr. Gayler says truly that 'no better organization left New York than the Connie Soogah company,' and it remained so until Gayler and his wife interfered. From that moment chaos existed in the company. Gayler was personally well known to me, and I therefore was careful to have stringent contracts drawn up, because I knew him. I believe he says that I proved not to be the man he took me for. Very true; he took me for a victim, and he found that I was capable of defending my interests. Gayler says I put in only \$263. Well, all he advanced was \$28 worth of postal cards. Not only that, but I have receipts for over \$1000 advanced by me. The fact of the whole affair is that Gayler ruined the whole season by incompetency, mismanagement and bickerings. He has had his little say, and the only way to treat such a man is by silent contempt, and leave the courts to decide the matter. Here is a letter from a member of the company: 'As a member of the Connie Soogah company I found you competent and always attentive to the responsibilities of your position as stage manager, neither arbitrary nor acting with favor or prejudice, but always zealous. Earnest, faithful and honestly performing your duties, and had you been alone and not interfered with in the management and general control of the company, I seriously believe that the play and company would have been prosperous.' J. F. HAGAN."

"Here is another letter from still another member of our late company: 'I am indebted to you for my safe return to New York. It was impossible for anybody to be associated with Charles Gayler and his meddling spouse. The whole company applauded you for your extraordinary endurance in being able to listen to the grumblings of that old porpoise—Gayler—and the chirpings of that ancient bird—Mrs. Grace Clair S. Gayler—who styles herself "the Giddy Gusher," whose unwarrantable interference and alterations of business as directed by you could lead to nothing but assured disaster. When Gayler permitted Elsie to cancel our date, and when other managers of places like Indianapolis, Detroit, Brooklyn, refused to play us, I knew we were at a standstill. The transparent trap set for you by Gayler when he asked you to go to New York alone, was worthy of so transparent a trickster. Had you left us there we would have been obliged to vagabondize through small towns for a beggarly subsistence. Your determination saved us from that "dramatic octopus," whose name conjures up recollections of companies "strapped," and a chronically emptied purse. Frame this letter and send it to Gayler. I'll back every word I've written, as will every member of the company. P. S.—Gayler has had the gall to ask me to go with him again. He hasn't made money enough in twenty years to hire me to go as far as Hoboken.'"

"RICHARD S. CROLIUS."

"I think that I have enough proof to satisfy anybody that the charges made by Mr. Gayler are not true. I have been an actor for twenty-six years, and I have never had any such thing happen before, and I hope not to have it happen again."

Jennie Yeamans was next seen. She said: "I think that Mr. Clarke was in the right about the difficulty. I couldn't begin to tell half of the disagreeable portion of the tour. Mrs. Gayler was continually finding fault with me. She said there was 'too much kissing' in my part, as if I could help it, and not only that but she and her husband were constantly fighting with members of the company. I do not think Mr. Clarke to blame in the least, and had it not been for the interference of the Gaylers the company would yet be prosperous."

A letter was seen from J. M. Hickey, advance agent of the troupe, who speaks in very disparaging terms of the Gaylers, and reiterates the words of others connected with the company.

Nellie Carleton, who succeeded Miss Yeamans, was seen at her residence in Twenty-third street, and after corroborating Miss Yeamans' statement, said: "Mrs. Gayler never had a good word for anybody, and scandalized Miss Yeamans in such a manner that I consulted the company upon the matter and they pronounced the statements false in every particular, one and all stating that her conduct was most exemplary in every respect."

"How has Mr. Gayler treated you?"

"He has never kept his word with me. By false promises, such as paying my fare to Boston, giving me a half week's salary, etc., he induced me to join the company, but I had to pay my own fare there, and make many other expenditures on his account. When I got to Boston, the Gaylers took me to their rooms at the hotel, and made me remain with them all day. They indulged in scandal about the company, and particularly about Mr. Clarke. Indeed, they so poisoned me against him that when I went to rehearsal I had prepared to throw the part into his face in case he acted as they represented he would."

"How did you find him?"

"I found him exactly the reverse of their

representations—in fact, a perfect gentleman. He did everything he could to make my connection with the company agreeable."

"Why did you not remain in the company?"

"Simply because Mrs. Gayler's conduct was unendurable, and her meddling with everybody's affairs, as well as my own, disgusted me, and she did all she could to deprive me of the society of the company. Besides, she had a mania for dressing up for the character of Nellie, which I was playing, in case something would happen to prevent my appearing, so that she could take the part. She was always crazy to play it, even during Miss Yeamans' engagement. You will doubtless smile when I tell you Nellie is a young peasant girl of about sixteen, while Mrs. Gayler is a grandmother."

"Who do you consider the author of the troubles?"

"Both Mr. and Mrs. Gayler. No one can get along with them. They are constantly changing their people, and they make it so disagreeable that the people are glad to get a release. Mrs. Gayler does the directing, and her lord executes."

## Professional Doings.



—Jacques Kruger is becoming a favorite at Tony Pastor's. His clever sketches are enjoyable.

—Emily Delmar is sick with gastric fever in Toronto.

—Mme. Croizette is about to become Mamma Croizette.

—Mary Anderson will open at Booth's on the 2d of January.

—Annie Pixley will appear in M'iss in this city on the 19th.

—The Professor drew \$620 at Easton, Pa., one night last week.

—Work has been commenced on the new theatre at Cadiz, Ohio.

—Harry Miner is trying to get hold of the Coliseum in Cincinnati.

—John A. Stevens was made an Elk in Indianapolis last week.

—One year from to day the last nights of Esmeralda will be announced.

—A new bill will be presented at Tony Pastor's Theatre next week.

—Fay Templeton will open the new Opera House at Cairo, Ill., on the 15th inst.

—Next Monday John McCullough will produce his new play, The Bondsman.

—Bartley Campbell's Galley Slave No. 1 opened to \$992 at Chicago last Sunday.

—Annie von Behren left Frank Frayne's company at Cincinnati, and returned to this city.

—Raymond has a piece called Nathan the Jew, which he proposes producing in the Spring.

—The receipts of Patti's first concert in Boston last week amounted to over \$11,000. Poor lady.

—Chauncey M. Pulsifer, of Bartley Campbell's Galley Slave, arrived on the Square Monday morning.

—George Denham, late of the Bijou Opera company, joined Ford's Opera troupe in Augusta, Ga., on the 5th.

—The funeral of the late W. H. Whitehead took place in Boston on Sunday last, under the auspices of the Elks.

—Brooks and Dickson's World company No. 2 has been doing an immense business in St. Louis during the past week.

—James O'Neil still has the starring fever, and it is said that he has engaged Fred Maeder to write him a new play.

—Dan Frohman says that A. A. Stuart of his staff eats four meals a day, but Stuart indignantly repudiates the charge.

—John E. Owens was rusticated in the snow last week at his country seat near Towson, Md.

—John T. Raymond has bought a brand new pug pup in St. Louis, which he intends to match against M. B. Curtis' spitz.

—Last Friday night the Union Square was crowded to the doors. Over three hundred people stood up during the performance.

—According to Manager Davis, Joe Murphy's company has been out twelve weeks, travelled 3816 miles, and played to 72,531 people.

—The Madison Square Hazel Kirke company No. 4 has engaged Max Fignman, formerly with the Kice Surprise Party, to do Pittacus Green.

—Christmas "snap" companies will deluge suburban towns on the national holiday. Thirty-four are busily engaged in organizing in this city alone.

—Mother-in-Law will be taken on the road at the expiration of its run at Abbey's Park Theatre. The first performance will take place this evening.

—William Eversole, press agent of Haverly's Mastodons, is at his home in Bloomington, Ill., convalescing from an attack of fever contracted in Texas.

—Baker and Farron engaged Walter Benn, in this city, recently, for their company. While on the road circumstances transpired which caused Benn to resign his position. It has been taken by Fred Goldbey.

—A possible law suit may grow out of the content for the play of La Belle Russe.

—Christine Nilsson's husband is very feeble, and his death is daily expected.

—The Wallack company play three nights and a matinee in Brooklyn at the Academy next week.

—L. J. Loring, of the Rose Eyttinger Felicia combination, severed his connection therewith at Albany last week.

—Miss St. George Hussey closed her engagement with Hyde and Behman's Specialty company, at Boston, last Monday.

—The World will continue at Niblo's Theatre for the present. Hart Jackson says that The World "has all the pull."

—James K. Carmack, chairman of the Pittsburgh Lodge of Elks, will take charge of the Hamilton Hotel in that city. He is very popular with the profession.

—James F. Crossen's Celebrated Case company opened to the largest house of the season at Paterson, N. J., last Saturday evening. The receipts were \$475.

—On the second night of Lights o' London, at the Union Square Theatre, the receipts were \$120 more than upon the opening night. The place was packed to the door.

—George Cayvan, George Riddle, Lewis Morrison, Forest Robinson and J. J. Hayes have been engaged for Sophocles, Oedipus Tyrannus, which is to be produced at Booth's Theatre during the month of January.

—Hill's All the Rage company gave their 536th performance at Wooster, Ohio, on the 3d inst. During that time they have never missed a train, jumped a town, or failed to perform according to advertisement.

—The jolly face of Gus Williams illumined the Square Saturday night. He is looking for a New York opening where Wanted, a Carpenter, may have free scope for a hundred nights' run. It is successful on the road.

—F. A. Comstock's Opera House, in Columbus, O., has enjoyed prosperity from the beginning of the season, because the manager has judiciously limited the number of combinations playing at his house.

—Mr. and Mrs. G. C. Howard, who have been managed by Harry Clarke, are taking a week's vacation at their Connecticut home. Their place has been temporarily filled by Lottie Dempsey and H. S. Woodhull.

—The Bijou Opera company, of which May Livingston is the bright particular star, returned to this city last week for the purpose of reorganizing. A large chorus will be added, and The Mascotte, Olivette and other comic operas will be added to the repertoire.

—Mme. Etelka Gerster has made a great hit in Baltimore in the character Violetta in La Traviata. The Strakosch Opera company seem to be making a great furor in that city. Prosperity and Max have made friends at last. Good.

—Bennett's new Opera House, in Urbana, was formally opened on the 34th. Annie Louise Cary and the Boston Temple Quartette constituting the initial attraction, and a large audience was in attendance. The house seats 1425 people.

—During Fanny Davenport's farewell engagement in this city at Haverly's Fifth Avenue Theatre, commencing Christmas night, she will play Camille, Cymbeline, Leah, Lady Teazle, Lady Gay Spanker, Rosalind and Nancy Sykes.

—Frank Frayne was obliged to retire from the cast of Mardo at Cincinnati last week, Manager Heuck having obtained an injunction against him on the ground of having a prior contract with him. George O. Morris played Mr. Frayne's part.

—The Twelve Jolly Bachelors, headed by Jennie Winston and Amy Gordon, are doing a tremendous business in Philadelphia. Our correspondent says the theatre is not large enough to hold the people. This is particularly encouraging, as the T. J. B. is an exclusively American production.

—Chauncey G. Pulsifer, of Bartley Campbell's staff, is in the city engaged in arranging for lithographs and advance printing for a new play written by Bartley Campbell, entitled Friends and Foes, which is to be produced in Detroit Christmas week. A New York trial is to follow the Detroit engagement.

—Sacramento, Cal., the capital of California, and one of the slowest show-towns in the country, is about to experience a change—a capitalist having concluded to build a pretentious theatre on the site of the old rat-trap—the Metropolitan Theatre—which has been standing almost since the flood.

—John Levine swore out an arrest warrant last week for the apprehension of one John Moore, who stole a picture of the Meigs Sisters, which is the property of Levine. It seems that Levine sent Moore to Booth's Theatre with the picture, but the fellow ran away and pawned it. The picture was recovered.

—Kit Clarke's contract with M. B. Leavitt expired the first day of December. He has now got his optic on a good sized theatre, which is about changing hands. The story about Clarke's going into the jewelry business was a joke, started in Cincinnati. The place of its origin accounts for its having gone the rounds without being found out.

—William Strickland left Haverly four weeks ago, after having been twelve years in his employ. Saturday he discovered that he couldn't stay away from the Colonel any longer, so he left the Two Nights in Rome party—whose advance agency he held—and signed with his old employer again, to look after the advertising interests of the California Theatre.

—Mary Anderson has been patronizing the old second-hand book-stalls. Last week in Baltimore, she bought some old volumes, among which were Chapman's and Foote's comedies and an antique edition of Ben Jonson's plays. We may soon expect the announcement that "Mary Anderson has had a new play written for her by a local playwright."

—Alice Wright, who has been ill for several weeks at Providence, is now fully recovered, and has joined the Harrisons at Detroit. Before leaving Providence she received a letter from Mart Hanley, enclosing fifty dollars as a gift from the Photos company, and seventeen dollars to purchase a ticket to Detroit for her aunt, who accompanies her.

—Carver B. Cline, of the Katherine Rogers' combination, is doing some excellent advance work. He writes that good business is met on all sides. The Western papers are calling Miss Rogers the Railway Fiend, as the engines on all the trains in which the lady have been a passenger lately, have killed a man. Whether the men preferred death to seeing Miss Rogers is a question awaiting solution.

—J. M. Hickey is in the city, well posted ones say he is hunting for Charles Gayler, of Connie Soogah fame.

—Louise Dickson is about to leave the Baker and Farron company and return to her home in Mississippi.

—Al Hayman will probably be appointed manager of the Fifth Avenue Theatre, although for the present Harry Mann will be in charge.

—Genevieve Rogers, York Stevens and Ella Southern have replaced Georgia Cayvan, Frazer Coalter and Mort Stewart in the Hazel Kirke No. 2 company.

—Claude DeHaven writes us that he has been obliged to cancel his engagement as business manager of the Grayson Opera company, owing to a severe attack of rheumatism.

—The irrepressible statician finds Joe Jefferson has played Rip Van Winkle 3300 times, and averaged \$400 per performance in profit. He ought to be worth, according to this, over a million.

—Minnie Cummings and Frank Roche have been engaged by Manager McKear, of the New Haven Opera House, as leading people in the stock company which he is forming for his theatre.

—J. P. Keefe, late stage manager of the Madison Square Hazel Kirke company No. 2, has been engaged by J. H. Haverly to go to California to assist W. H. Daly in the production of Michael Strogoff.

—The new Hodge Opera House in Lockport, N. Y., will be formally opened about the 1st of January, with, perhaps, a New York attraction. The proprietor will benefit the first week. He seems to know a thing or two.

—John Duffer, Jr., son of the old Duffer who blocks up the entrance to Duff's Theatre every night, recently applied for a position in Hazel Kirke company No. 4. What! has the gruff backer gone back on his tender offspring.

—The New York Mirror is becoming deservedly popular with Bloomington show-goers. Its news is always fresh and reliable, and its editorials able, high-toned and unbiased by petty spites.—Bloomington Leader.

—One of the most successful stars on the road is Joseph Murphy. At every place he plays the houses are packed. It would demoralize Joe to play before a slim audience. His week's receipts in Chicago were over \$7000, it is reported.

—Col. Haverly deposits full fares between this city and Omaha, Neb., and return, for his Michael Strogoff party. The reason for such action is the rebate which the railroad company grants providing certain stipulations are carried out, the principal of which is the cash deposit as stated.

—On the 28th of last month occurred the tenth anniversary of the opening of the Dayton (O.) Music Hall. For the occasion Manager Charles D. Mead distributed elaborate souvenir programmes, one part of which was a fac simile of the programme of the opening night ten years ago, when Parepa Rosa inaugurated the theatre with her concert troupe.

—Jennie Lee is undecided as to her future movements. She is still in San Francisco, but her career has been an unfortunate one. The little lady's late American experience has not been very encouraging, although one of the brightest of sobriquets. A new and appropriate play, with Miss Lee in petticoats instead of ragged pants, might create a revolution in her favor.

—Mr. Abbey's agent was in town Sunday on his way to Wilmington for the purpose of ordering a special car to be manufactured for the use of Patti on her tour through the country. Mr. Booth occupies one of these cars this season. It is fitted up in luxurious fashion, being provided with a Hammam, a kitchen and a library. Who wouldn't be a star and travel with these surroundings?

—The Byrne embassament case came up last Monday before Justice Nelson B. Smith, at the Jefferson Market Police Court. Several unimportant witnesses were examined for the defense, but no important facts were elicited. The matter was then adjourned until this morning at 10 o'clock. The line of defence seems to be to break the value of the testimony of the witnesses for the prosecution by proving the "crookedness" of the chief witness on the prosecuting side.

—Our correspondent at Binghamton, N. Y., under date of 3d, sends the following: "Callender's Minstrels, which appeared at the Academy of Music Wednesday evening, went to the depot yesterday morning to take the train for Erie. Upon their arrival they learned that the proprietor, Charles Callender, and his wife, had purchased tickets for Buffalo, and that the company was 'left.' The baggage, which consisted of twenty-two trunks, had been placed on the train, but the people had received no tickets from Mr. Callender, and at once removed their baggage from the train. Assistant Manager Thomas took charge of the party, and agreed to pilot them on the remainder of the trip, and it is possible that hereafter the troupe will be managed by him. One of the troupe informed me that for some time there had been much dissatisfaction between the performers and Mr. Callender, who, it is claimed, owed them considerable back salary. Callender received \$170 from the entertainment Wednesday evening, all of which he took with him."

—Now is the time for the ladies to rise up in their might and assert themselves. Frits Hershey, of the Bijou Opera House, is preparing a petition for the abolishment of high hats at the theatres. Now, if Frits will tell us how he is going to accomplish this desired reform by petition we will feel indebted to him. Is the protest to be sent to the masculine theatre-goers, requesting them to refrain from taking their dulceness unless they wear low hats, or are the darlings to be approached by the fascinating Frits and informed that they will not be admitted with the altitudinous head-gearing? In the former case there are likely to be a good many "tiffs," while in the latter the amiable Frits may be lifted from the parlor to the front stoop oftener than he considers consistent with the accepted idea of health. We are afraid all the petitions that might be manufactured will have no effect. If Frits has any gumption he will go to the leading milliners and pay them a bonus to erect some new sombrero, manufacture eight or ten thousand, and have them distributed among the feminine theatre-goers of this city—in other words, create a new fashion. The darlings will jump at the idea—it will be some a craze—and Frits will have the satisfaction of knowing that he will be the author of the reform. Petition! Frits! well try to pry open a five-cent seam with a knitting-needle. Give the darlings a quid pro quo.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Eric Bailey's Colonel company 3d to fair business.

## TAUNTON.

Music Hall (A. B. White, proprietor): Hattie and B. F. Grinnell in My Wife Nov. 28 and 29 to small house; Janussek in Mother and Son 1st to a fair audience; performance well received.

## WORCESTER.

Music Hall (R. M. Reynolds, manager): Patience by Rice Opera company to a small but enthusiastic audience Nov. 29. John Stetson, the well known Boston manager, accompanied by Thos. Shannon and Fred. Stimson, of his corps, witnessed the opera. Mr. Stetson was generous in his applause. Manager Whitcomb should have been here with the company, but was detained at Auburn, N. Y., on business, where his sudden death took place. The news was received with profound sorrow by his many personal as well as professional friends in Worcester, where he was very popular. Eric Bailey's Comedy company in The Colonel 1st to small business. Edwin Booth in Hamlet 3d to a full house. The famous actor is always assured a full house here, standing room only usually being in order. Bella Paterna also won many friends by her fine acting.

## MICHIGAN.

## ADRIAN.

Opera House (Chas. Humphrey, manager): Bay's Georgia Minstrels 1st to a large house; company very poor.

## DETROIT.

Whitney's Grand Opera House: Mr. and Mrs. N. C. Goodwin the entire week. The Member for Bloom is a fair piece, but if Nat Goodwin was not in it, it would go for naught. Hobbies was given later. This week, Emma Abbott three nights and matinees.

Detroit Opera House (Charles A. Shaw, manager): 49 was brought out Friday night. Mrs. Rankin's Carrots is quite laughable. Item: Bronson Howard is again with us. At a dinner given him by the Prismatic Club of this city, of which he is a member, his anecdotes and bright conversation entertained the members immensely.

## EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): The Dash combination Nov. 26 to fair business. Hartman, magician, 29th to good house. Maggie Mitchell in Little Savage 1st to full house.

## GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Maggie Mitchell in The Little Savage Nov. 29 to a 763 house.

## KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): George Adams' H. D. Nov. 26 to good business; performance first-class. Lyceum Opera House company in the opera of Sleeping Queen 29th to a fair house. M. B. Curtis' Sam'l of Posen 30th to a large audience.

Item: Manager Solomon will open Cole's Opera House, Mendon, Mich., 12th with the Maxwell company.

## LANSING.

Adams' H. D. 3d to a large and delighted audience.

Item: The Manager of Collier's Banker's Daughter combination called at the Capitol one day this week, and inquired of the usher what time visitors were shown through the building, adding that he wished to have The Banker's Daughter shown through. The Ministerialist retorted: "Makes no difference, sir, whether it is a banker's daughter, farmer's daughter, or laboring man's daughter; she can be shown through at two o'clock, not before. The manager was crushed."

## MINNESOTA.

## ST. LOUIS.

Grand Opera House (E. W. Durant, manager): Forbes' company, starring Ben Cotton and Little Idaline, two nights last week to good business.

## ST. PAUL.

Opera House (Charles Hains, manager): The Forbes Dramatic company, four performances ending Nov. 26 to fair business. Frank Mayo, supported by a large and exceedingly good company, opened week's engagement 28th in Othello to a large and critical audience. Mr. Mayo's repertoire was given balance of week to well satisfied audiences.

## MISSOURI.

## SEDALIA.

Smith's Opera House (George T. Brown and Co., managers): Robert Burdette lectured to a highly pleased audience Nov. 28. Gibber's Humpty Dumpty 29th to large audience.

## ST. JOSEPH.

Toots Opera House (C. F. Craig, manager): Joe Murphy to overflowing houses, Nov. 24 and 26. Paine Broccoli's Comedy Opera company, 30th and 1st, to good business.

## NEW HAMPSHIRE.

## MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Robson and Crane in Our Bachelors Nov. 28 to an overflowing house. Rooms for Rent 30th drew a fair house. Whitmore and Clark's Minstrels gave an excellent old-time performance 1st to a small audience. The Vokes Family 3d to good house; their business is a trifle ancient.

Smyth's Opera House (John Shirley, manager): The Little company in concert Nov. 29 to small audience.

Music Hall (W. P. Horne, manager): Company about the same as last week; business fair.

## PORTSMOUTH.

Music Hall: Rooms for Rent Nov. 28 to a fair house. The comedy was received with favor. Whitmore and Clark's Minstrels 30th. The company evidently needed more rehearsal.

## NEW JERSEY.

## TRENTON.

Taylor's Opera House (John Taylor, manager): Gus Williams 1st to light house. Wallack's Theatre company in London Assurance 3d to a most fashionable house. H. and B.'s Comedy company 3d to an immense house.

## NEW YORK.

## ALBANY.

Leland Opera House (Mrs. C. E. Leland, manager): Jefferys Lewis in Two Nights of Comedy and Annie Friley in M'Lisa, and other engagements at the cosy Leland Opera House, and gave excellent satisfaction. The Strategists open 5th

for three nights, followed by Rose Eyttinge.

Music Hall (George E. Oliver, manager): Rossi 3d to light business. Nothing booked for coming week.

Twiddle Opera House (William Appleton, Jr., manager): The Big Four gave an excellent show 2d and 3d to fair patronage.

Levantine Theatre (F. Levantine, manager): Fifth week. George W. Thompson in Yacup, and a specialty company.

## AUBURN.

Academy of Music (E. J. Matson, manager): Carreno-Donald Concert company Nov. 28 to fair business. Rice's Opera Comique company in Patience 2d to splendid business.

Opera House (A. Shimer, manager): Gulick's Furnished Rooms to a good business Nov. 30. Chas. Fostelle as Mrs. Partington to a fair house 1st and 2d.

## BATAVIA.

Opera House (H. C. Ferren, manager): A party of barn-stormers styling themselves the Alfred J. Knight's Lyceum combination gave an entertainment Nov. 30 to a large number of empty seats. Booked: Neil Burgess in Widow Bedott 9th; Bijou Comic Opera company 13th; Rose Eyttinge in Felicia 19th.

Item: George J. Weiss, with Grover's H. D. troupe was in town Nov. 27, visiting friends.

## BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Alfred J. Knight 2d to a small house.

## ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): Milton Nobles in Interviews 1st and 2d, and The Phoenix 3d, to medium business.

Grand Opera House (Jos. Gobay, manager): Joseph Wheelock and Rose Keene in The Planter's Wife 1st, 2d and 3d to delighted audiences.

## SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Gulick's Furnished Rooms to fair business, Nov. 28 and 29. Two Nights in Rome 1st and 2d to light business owing to bad weather. Rice's Opera company in Patience 3d, with matinee, to big business. The acting and costumes were good, but the singing on the whole was poor. Coming: Neil Burgess as Widow Bedott; Aldrich and Parsloe in My Partner; Frog Opera, and Hyde and Behman's Muldoon's Blunder.

Item: Frank McKee, Robert Arthur and E. Decelle were in town last week on theatrical business.

## TROY.

Griswold Opera House (S. M. Hickey, manager): Milton Nobles Nov. 28 and 29 to fair business, as did also The Big Four combination 30th; Aldrich and Parsloe's My Partner company had large audience 1st, 2d and 3d.

Rand's Opera House (Preston and Powers, managers): Rossi appeared Nov. 29 to a thin house. The Trojan speculators who brought him here lost money in the scheme.

Grand Central Theatre (C. S. Gray & Co., managers): An excellent variety programme attracts large audiences nightly.

## NORTH CAROLINA.

## CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Charlotte Thompson and company in The Planter's Wife 2d to good business; performance meritorious.

## REIDSVILLE.

Opera House (Ellington and Moseley, managers): Charlotte Thompson in Planter's Wife 3d to a fair and refined audience.

## OHIO.

## CLEVELAND.

Opera House (L. G. Hanna, manager): Haverly's Original Mastodons played to enormous business last week. [Over 2100 tickets were sold for the opening night. The famous 40 were enthusiastically welcomed, but would have given better satisfaction had they appeared in a newer programme than the one seen here last year. Leon was the only novelty. The singing was unusually good. Gillette's Professor 12th.

Academy of Music (John A. Ellsler, manager): The Wilbur Opera company gave their 230th performance of The Mascotte Nov. 28 before a crowded house, and the attendance continued good throughout the week. The troupe is not especially brilliant musically, but impart a comic flavor to the opera which is greatly relished. Louise Searle sings Bettina fairly, but acts the character in a flippancy style, and the same may be said of Lillie West's Fiametta. Harry Brown and Ed. Chapman are a great pair of comedians, and John Brand's Pippo was not bad. Chorus good; orchestra the reverse.

Items: The Cary Concert was a splendid success Nov. 29.—Estelle Potter lectured on Temperance at Tabernacle 6th.—Two immense dead walls on our principal street were covered with Haverly's mammoth posters and illuminated at night by the electric light.—The Fairy opera at Case Hall 6th, 8th and 10th.—The Mastodons attended the Wednesday matinee performance of The Mascotte. Mr. Wilbur intends to bring out a new opera in Boston, entitled The Pretty Cantinere, by Planchette.—Reeves' Newburgh Opera House is reported sold to S. V. Harkness of this city.—Kellogg's farewell concert will be given here Jan. 10. Little follows 11th.—Miss Susie Kirwin, of the Wilbur company, sang Bettina Saturday evening in place of Louise Searle, and proved one of the most pleasing exponents of that part which we have yet seen.

## COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Louise Cary Nov. 28; a big success. Hill's All the Rage 30th to big house. The Kiralfys did Michel Strogoff in very good style 3d to immense business.

Grand Opera House (Col. Theodore Morris, manager): Julia A. Hunt did a fair business with Florinel 2d and 3d.

## NEWARK.

Julia A. Hunt in Florinel, Nov. 26; fair house; excellent satisfaction. J. M. Hill's All the Rage to good house, 1st.

## SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): Haverly's Mastodons Nov. 29 to an immense house—hundreds turned away; the troupe gave great satisfaction; Buffalo Bill's Prairie Wolf 2d to an immense house, delighting the small boy who has perused yellow-back literature.

## SPRINGFIELD.

Grand Opera (Samuel Waldman, manager): Hill's All the Rage, Nov. 29, to a fine house. O. D. Byron in Across the Continent, 30th, to good business. Business at this house has been good since its opening.

Black's Opera House (James Marindell, manager): Swedish Lady Quartette, 1st to standing-room only.

## TOLDO.

Wheeler's Opera House (C. J. Whitney, manager): Buffalo Bill in Prairie Wolf 1st to large business. Maggie Mitchell 2d and 3d to standing-room only.

Music Hall: Annie Louise Cary gave a delightful entertainment 1st to a large audience.

## URBANA.

Bennett's New Opera House: Nick Roberts' Humpty Dumpty Nov. 28 to a good house; pantomime, fair; specialties, good.

Bennett's Opera House: Ada Gray in East Lynne 1st to a big house; best rendition of that play Urbana ever had.

## YENIA.

Ryan's U. T.'s C. Nov. 30 to a \$25 house, and gave fair entertainment.

## PENNSYLVANIA.

## BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Schuyler Colfax lectured 1st to a beggarly audience; Barney McAuley drew good houses 2d and 3d.

Gem Theatre (M. J. Cain, proprietor): Harry Miner's Comedy company 5th drew a large audience; company good.

## EASTON.

Opera House (W. M. Shultz, proprietor): Gus Williams played Prof. Conrad Keiser in Wanted a Carpenter Nov. 28 to a wretched house. Madison Square company 2d to a capital house in The Professor.

## HARRISBURG.

Opera House (H. J. Steel, manager): Wallack's Theatre company Nov. 29 to a small audience. East Lynne 1st to a good house. Snelbaker's Majestics 2d to large business. Emily Jordan in Camille 3d to a fair house.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Fellowes and Searle's Minstrels showed to light business Nov. 29. A company consisting of Lillian Davenport, Laura Linden, G. Clarke, C. M. Ginnis et al. gave The Two Orphans to good business 30th; the performance was very bad. Wallack's company in London Assurance 1st to good business. Snelbaker's Majestics 3d to full house; company is inferior to that of last season.

## MEADVILLE.

Opera House (H. M. Richmond, manager): Snelbaker's Majestics Nov. 28 to a fair audience; Jay Rial's Two Orphans drew a good-sized house 2d.

## MAHANOCY CITY.

City Hall (C. Metz, manager): Sig. La Pardo, magician, Nov. 28, 29 and 30 to good business.

## NEWCASTLE.

Opera House (R. M. Allen, manager): Rial's Two Orphans to a large audience Nov. 30; the performance gave satisfaction.

## PITTSBURG.

Opera House (John A. Ellsler, manager): Frank Mordant in Old Shipmates, did only fairly last week. The piece was comparatively unknown, and consequently did not do the business its merits deserved. This week, Haverly's European Minstrels.

Library Hall (Fred. A. Parker, manager): Haverly's Minstrels made quite a hit last week; their entertainment is much above the average of the general minstrel show. Williams' Academy (H. W. Williams, manager): Large audiences, excellent vaudeville company.

Items: Joe Jefferson at the Opera House, and Den Thompson at Library Hall, will be the holiday attractions.—The Carnival Novelty company opened their new hall in Allegheny, Nov. 30, with minstrels and vaudeville.—Bartley Campbell was in town Nov. 30, and left for Mansfield, O., the same day. My Gerdine plays the oil circuit, beginning 5th, after which through Canada.—For some days past Dan Rice has been lying seriously ill in this city. A number of his engagements have been broken in consequence.—Elsa Von Blumen completed her task of riding one thousand miles in one hundred and forty-four hours, upon a bicycle, 4th. Large crowds were daily in attendance.

## POTTSVILLE.

Academy of Music (J. F. Mencher, manager): The Planter's Wife to a small house, Nov. 28; neither the play or the company deserve any praise. The Two Orphans to a fair house on the 2d; the company knew their lines.

## READING.

Academy of Music (John D. Mishler, manager): Will Grover's H. D., 3d, to good house.

Grand Opera House (Geo. M. Miller, manager): Wallack's Theatre company in London Assurance to very good business, Nov. 28. The Two Orphans, 29th, to good house. Emily Jordan in Led Astray, 30th, to light house.

## SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hazel Kirke, Nov. 28, to an \$800 house. Wallack's London Assurance, 30th, to good business. Georgia Minstrels, 29th, to a crowded house; a pleasing entertainment. The Professor, 3d, to a \$700 house.

## SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Powers' Galley Slave company delighted a large audience, 1st.

## SIENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Powers' Galley Slave company gave good performance 2d to the largest audience this season; company very fine.

## WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): J. Wheelock and Rose Keene in The Planter's Wife, Nov. 29, to a fair-sized audience. Grover's H. D., 30th, to a good house.

## RHODE ISLAND.

## NEWPORT.

Bull's Opera House (Henry Bull, manager): Grayson Opera company in Patience 3d; good business.

## PAWTUCKET.

Music Hall (S. F. Fisk, manager): One Hundred Wives Nov. 30; poor show to light business.

## PROVIDENCE.

Opera House (George Hackett, manager): The Professor for early half of last week, followed by Robson and Crane, made a week of unusually good attractions drawing large and well-pleased audiences.

Low's Opera House (William H. Low, Jr., manager): Janussek three nights, as Marie Stuart, Hermon in Winter's Tale, and concluding her short engagement with Doctor of Lima, to very good houses. Joe Jefferson followed in The Rivals and Rip Van Winkle to excellent business.

Theatre Comique (Hopkins and Morrow, managers): Leavitt's Specialty company occupy this house this week.

## SOUTH CAROLINA.

## COLUMBIA.

Opera House (Eugene Cramer, manager): Charlotte Thompson in The Planter's Wife Nov. 30 to a large house.

## TENNESSEE.

## MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Brooks and Dickson's World company Nov. 28 to 30th; largest houses of the season. Herne's Hearts of Oak 1st to 2d to fair houses.

## NASHVILLE.

Grand Opera House (Milsom, Brooks and Dickson, managers): Brooks and Dickson's World, No. 2, 1st and 2d, matinee 3d to standing room only. The scenic effects nor the acting of the troupe did not prove as satisfactory to the anticipations of the audiences as they were led to expect by the advertisements.

Masonic Theatre (J. O. Milsom, manager): Denman Thompson billed for 5th and 6th.

## TEXAS.

## BRENSHAM.

Grand Opera House (A. Meyer, manager): Rogers' Comedy company in My Sweetheart Nov. 30 to good audience; performance good. Mr. Graham, being no stranger here, was warmly welcomed.

## DALLAS.

Craddock's Opera House (L. Craddock, manager): The Big Four, Nov. 20, to a perfect jam; the affair gave moderate satisfaction. The Rentz Santley troupe played 25th and 26th to big houses. The Rogers Comedy troupe, 2d and 3d, to good business.

Item: Craddock's Opera House has done the biggest business this season, so far, of any season since its opening.

## VIRGINIA.

## NORFOLK.

Academy of Music (H. D. VanWyck, proprietor): Mitchell's Pleasure Party Nov. 28 and 29 to good business. Dr. Charles Slade, the Spirit realist, 30th to large audience. The Count de Offen Bluffen, a new comic operetta, by Prof. George A. Cragg, was brought out at the Opera House by an amateur company of this city to a large audience 1st.

## PETERSBURG.

Academy of Music (John B. Ege, manager): Dr. Charles Slade, the Spiritalist, Nov. 28 to only fair business. The show was the best of its kind ever given in this city.

## RICHMOND.

Theatre (W. T. Powell, manager): Mitchell's Pleasure Party in Our Goblins Nov. 30, four nights to large audiences.

## WISCONSIN.

## EAU CLAIRE.

Music Hall (L. Parrish, manager): Boston Ideals 3d in Fatimitza to a crowded house.

## MADISON.

Opera House (George Burroughs, proprietor): Nothing on hand at present. Number of good combinations booked.

Item: The Macfarland and Gilbert troupe, a Chicago snap company, have been barnstorming in the smaller towns of the State, in such plays as Joshua Whitcomb, The Banker's Daughter, etc. They were stranded in a neighboring village a week ago.

## MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Boston Ideals Nov. 28, 29 and 30 to good business. The operas were rendered in a most satisfactory manner. Marie Stone, Geraldine Umar, Tom Karl, Fessenden, Whitney and Barnabee were nightly encores. The acting and singing of the entire company was good. John A. Stevens 1st, 2d and 3d in Unknown and Passion's Slave to fair business; his support was not above the average.

Academy of Music (Henry Deakin, manager): C. H. Smith's U. T. C. Nov. 27 five nights to quite good business. Muldoon-Whistler combination of Athletes 2d to big business.

## RACINE.

Opera House (McFarlane and Rusco, managers): Fay Templeton in The Mascotte Nov. 26 to an enthusiastic audience. The chorus deserves praise, and our people are unanimous in desiring a speedy return. Fay has completely captured the Westerners. John A. Stevens in Passion's Slave 30th. The play is inferior to Unknown, but possesses some merit.

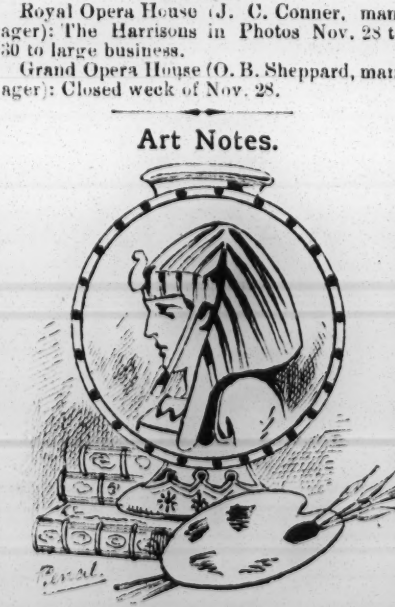
## CANADA.

## TORONTO.

Royal Opera House (J. C. Conner, manager): The Harrisons in Photos Nov. 28 to 30 to large business.

Grand Opera House (O. B. Sheppard, manager): Closed week of Nov. 28.

## Art Notes.



At the rooms of the Decorative Art Society, on Twenty-first street, near Fourth Avenue, there is to be found a large French panel mirror, which has a frame decorated with nasturtium vines, extending over on the glass. The flowers are perfectly colored, and the reflection in the mirror gives an exquisite effect. Upon the frame is also painted the motto: "I give back smile for smile, and frown for frown." There is also a very pretty screen containing three gilt panels. On the first are painted some purple thistles; the second bears a device of ferns gracefully arranged; and the third panel contains a single mullen stalk. Upon the tables were a quantity of Christmas cards, mostly hand painted. A number of beautiful plush and velvet frames and light shades hang around the rooms, and though plush and velvet are the most trying fabrics to paint upon, yet these are painted remarkably well.

.... We have before us a copy of the holiday number of the *Art Amateur*. Praise of this delightful periodical is unnecessary, for

nearly everybody knows that it is the best and most useful magazine of its kind. If ideas or suggestions are wanted, the *Art Amateur* supplies them, and not only that, but it gives directions for working up the ideas. First, in this month's number, comes the usual supplement of designs, among which are "Some Suggestions for Christmas Cards," consisting of angels' heads, appropriate mottoes, singing children, holly berries, warbling birds, a moonlight snow scene, a fat cook carrying a fatter turkey, and four imps pulling away at the bell ropes until it seems as if one hears the chiming. The next page contains "Designs for Outline Embroidery and Etching on Linen." These designs consist of six children in Kate Greenaway costumes. Plate CXXXVI contains six Japanese designs for butter plates. The designs represent storks, gnarled trees and reeds. On another leaf of the supplement is a design for a panel, frieze or dado, entitled "Cupid at Supper." Mother Venus is seated between two tables; in front of her is an arrangement resembling a baptismal font, from which she feeds with a spoon, a little fellow on her lap. From each of the two tables lean two fat little loves, who, plate in hand, ask like Oliver Twist for more. A sixth Cupid on all fours drinks from a basin on the floor. This design will no doubt be very effective if carved out of black walnut or oak, or painted for a frieze; it was drawn by Camille Pitou, from a little plaque by Solon. With this number of the *Art Amateur* begins their new department of "Art in Dress," illustrated with designs of necklaces, earrings, fans, walking costumes, etc. Besides this department are papers on the works of American Artists Abroad, Art Needlework, Ceramics, Decoration and Furniture, and notes.

.... We understand that Kate Greenaway has just finished illustrating a little volume by Frederick Locke, entitled "Cradle Rhymes." Only one copy of this book exists, and as the work is never to be published, the one copy is treasured very carefully. This talented artist has done more toward making beautiful clothes for little folks than all of the modistes put together.

.... At Scheider and Campbell's on Union Square are to be seen some very pretty terra-cotta figure panels, one of which represents some fishwives standing and sitting behind a counter or stand in a market. One reads *La Petit Journal* to an interested companion; a second parleys with a customer, and a third apparently dozes.

.... We had heard so much about Pearl's Craio, that we were prompted by curiosity to visit Mr. Pearl's studio and find out what the Craio is. We found the subject in question to be an invention of Mr. Pearl's. It claims to make every one his own artist, and the explanatory circulars bear the information that "any one who can write can learn to draw." That



## NEW YORK AMUSEMENTS.

## Union Square Theatre.

A. M. PALMER, Proprietor and Manager

MONDAY, DEC. 5.

and

EVERY EVENING

and

SATURDAY MATINEE.

the great

SENSATION OF LONDON.

by

G. R. SIMMS,

entitled

LIGHTS

OF

LONDON.

EVERY SCENE NEW.

A GREAT CAST OF

CHARACTERS.

Haverly's Fifth Avenue Theatre,  
28th St., near Broadway.

Proprietor and Manager, Mr. J. H. HAVERLY

FOURTH WEEK

of

THE EMINENT TRAGEDIAN,

JOHN

MCCULLOUGH,

supported by a very powerful company

under the management of

WM. M. CONNER.

Dr. Bird's prize tragedy in five acts,

THE GLADIATOR.

Saturday matinee—LADY OF LYONS.

Next week, a new romantic drama in five

acts, by Hon. Lewis Wingfield, of London,

entitled THE BONDMAN.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY, Proprietor and Manager.

E. G. GILMORE, Associate Manager.

THIRD WEEK

and

LAST BUT ONE

of

SOLVILLE'S REALISTIC, SPECTACULAR

DRAMA,

THE WORLD.

The scenery and situations admirably por-

trayed has established the popularity of this

great drama.

The Explosion, The Raft in Mid Ocean,

The Lunatic Asylum, The Escape,

The Passenger Elevator in Operation.

Matinees Wednesdays and Saturdays at 2.

Haverly's Fourteenth St. Theatre,

14th Street and 6th Avenue.

J. H. HAVERLY, Proprietor and Manager

Every evening and Saturday matinee at 2.

BRILLIANT SUCCESS.

Theatre packed to the doors.

J. K. EMMET.

FRITZ IN IRELAND. FRITZ IN IRELAND.

FRITZ IN IRELAND.

Secure your seats and avoid the rush.

Windsor Theatre,

Bowery below Canal Street.

JOHN A. STEVENS, Proprietor and Manager

FRANK B. MURTHA, Manager

FOR ONE WEEK ONLY.

Majestic revival of the famous moral and

picturesque drama,

UNCLE TOM'S CABIN.

presented by

JAY RIAL'S IDEAL UNCLE TOM'S CABIN

COMBINATION.

Introducing the famous Magnolia Jubilee

Band, the mammoth trained blood-

hounds, the celebrated trick

donkey Jerry, etc.

Matinees Wednesday and Saturday.

Reserved seats, 25c, 50c, and 75c.

Booth's Theatre.

MR. JOHN STETSON, Proprietor and Manager

Every evening and Saturday matinee.

First appearance since their return from

Europe of

MR. AND MRS.

W. J. FLORENCE,

in

MIGHTY DOLLAR.

MIGHTY DOLLAR.

Best seats, Orchestra and Balcony, \$1;

others, 75c, and 50c. Gallery, 25c. Admission

50 cents.

Duff's Theatre.

NOTICE.

HAVING REFUSED TO CLOSE

on the night of

PRESIDENT GARFIELD'S FUNERAL

And in contravention of

THE MANAGERS' AGREEMENT,

its Advertisement

IS HEREBY EXCLUDED

From THE MIRROR Columns.

San Francisco Minstrels.

BIRCH and BACKUS' OPERA HOUSE,

Broadway and 29th Street.

Charles Hamlet Ross—Backus.

Birch, as the fair Ophelia,

in the Shakespearean burlesque,

HAMLET.

Prince of Denmark.

TWO HOURS OF SOLID MERRIMENT.

Reserved seats, 50c and \$1; Family Circle, 25c.

Matinee Saturday at 2. Seats secured.

## Madison Square Theatre.

24th St. and Broadway.

DANIEL FROHMAN, Manager

EVERY EVENING AND SATURDAY MATINEE

ESMERALDA.

By MRS. FRANCIS HODGSON BURNETT.

## Standard Theatre.

BROADWAY AND 330 STREET.

Proprietor and Manager, Wm. HENDERSON

Original and only authorized version.

R. D'OLY CARTER'S OPERA COMPANY

Messrs. W. T. Carleton, W. Hamilton, L.

Cedwallader, A. Wilkinson, W. White and J.

H. Ryley.

Messdames Augusta Roche, J. Edmonson, R.

Chapelle, Alma Stanley and Carrie Burton,

IN GILBERT AND SULLIVAN'S

NEW ESTHETIC OPERA,

PATIENCE.

EVERY EVENING AT 8:15, SATURDAY

MATINEE AT 2:15.

## Metropolitan Casino,

41st Street and Broadway (late Metropolitan

Concert Hall).

E. G. GILMORE, Lessee and Manager

EVENINGS AT 8:15.

HANLON-LEES

in

LE VOYAGE EN SUISSE.

Matinee—Saturday at 2.

Abbey's (New) Park Theatre,

"The handsomest theatre in the metropolis."

Lessee and Manager, Mr. HENRY E. ABBEY.

THURSDAY EVENING, DEC. 8.

First representation in this city of Mr. George

R. Sims' three-act comedy,

MOTHER-IN-LAW.

A Comedy in a Comedy.

Seats can be secured in advance.

## Bijou Opera House.

Broadway, near Thirtieth street.

JOHN A. MCCAULL, Proprietor and Manager

Opera by Audran, and presented by the

Audran Opera Comique Company.

BEST OPERA COMIQUE EVER WRITTEN.

THE SNAKE CHARMER.

A. J. DEFOESSE, Manager.

Evening at 8. Matinee Saturday at 2.

## New Theatre Comique,

728 and 730 Broadway, opposite New York

Hotel.

HARRIGAN &amp; HART, Proprietors.

JOHN E. CANNON, Manager.

HARRIGAN &amp; HART

in Edward Harrigan's new comic play,

THE MAJOR.

New music by Graham.

MATINEES TUESDAYS AND FRIDAYS.

Tony Pastor's New Theatre,

Fourteenth Street.

TONY PASTOR'S BEST COMPANY.

Every act represented by the best vaude-

ville artists of America.

Matinees TUESDAY and FRIDAY; the most

popular day performances in the city.

## Academy of Music,

Jersey City, N. J.

THEALL &amp; WILLIAMS, Proprietors.

W. H. BROWN, Manager

Monday, Tuesday and Wednesday evenings,

Dec. 12, 13 and 14.

BARRY AND FAY COMEDY COMPANY,

in

MULDOON'S PICNIC.

Thursday, Friday and Saturday evenings and

Saturday matinee,

Dec. 15, 16 and 17.

GOSCHE and HOPPER'S 100 WIVES COME.

Attractions desiring time in Jersey City

address W. H. BROWN, 12 Union Square, N. Y.

## WARNING!

CLAIMING THAT MARSHALL H. MAL-

LORY HAS BROKEN HIS CONTRACT WITH

ME, AND HAS NO RIGHT TO THE USE OF

MY PLAY OF

## HAZEL KIRKE,

I HAVE BROUGHT SUIT AGAINST SAID

MALORY AND I HEREBY WARN ALL

MANAGERS NEGOTIATING WITH SAID

MALORY FOR SAID PLAY, THAT I SHALL

HOLD THEM RESPONSIBLE FOR ALL

DAMAGES OR ROYALTIES DUE ME FOR

THE PRODUCTION OF HAZEL KIRKE IN

THEIR THEATRES WITHOUT MY CON-

SENT.

STEELE MACKAYE.

GEN'L BUSINESS

MANAGER

Hazel Kirke com-

panies.

CHINESE-GERMAN DRAMA,

In prologue and three acts, suitable for a

protestant artist. Can be negotiated for by ap-

plying at THE MIRROR office. Replete with

sensational incident, strong situations, and

interesting plot. Just the thing to star in, as

it requires but few people.

FAVORITE RESORT OF THE PRO-

FESSION.

JOHN GILBERT MACKIE,

CHOICE WINES, LIQUORS AND CIGARS.

848 Broadway.

Two door above Wallack's Theatre

GREAT SUCCESS OF EDWIN F.

THORNTON'S Powerful Drama by Henry

Petit, entitled THE BLACK FLAG.



## A. ROEMER &amp; SON,

THE LARGEST THEATRICAL HISTORICAL COS-

TUMERS AND ARMORERS IN AMERICA.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND

AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the

estate of Jarrett and Palmer.

Particular attention paid to Amateur Associations in and

out of the city.

No. 8 Union Square, New York.

**AT LAST—A LOVELY COMPLEXION.** LADIES using RICKSECKER'S

**A FACE POWDER** have no fear of close scrutiny. It can not

be detected. Harmless as Water. Conceals Blemishes. Wears the

best, and has most natural effect. Its immense sale, both here and

in Europe, attests its wonderful superiority over all. The Most Effec-

tive, yet Modestly Invisible Powder made. White, Pink, or Blonde.

25c Wood box. Druggists, or on receipt ten 3c. stamps. **Insist**

**on the Genuine.**

**THEO. RICKSECKER, Maker Elegant Toilet Requisites, 148 William St., N. Y.**

## MARY E. HILL.

## TYPE-WRITER COPYIST.

OFFICES:

15 and 15 Park Row, 25 to 27 Nassau Street,

5th Floor, (Rooms 14 and 15), 54 Floor, (Room No.

43 and 45).

NEW YORK.

INSTRUCTIONS GIVEN. MACHINES SOLD.

LAW TELEPHONE, 678.

**PARKER'S**

**HAIR BALSAM.**

This elegant and harm-

less dressing is preferred

by those who have used

it to any similar article,

on account of its superior

cleanliness and purity. It

contains materials only

that are beneficial to the

scalp and hair and always

Restores the Youthful Color to Grey or Faded Hair

by its healthful action on the roots. Parker's Hair

Balsam is finely perfumed and is warranted to re-

move dandruff and itching of the scalp, and prevent

falling of the hair. Huxcox & Co., New York.

5c. and 10c. sizes, at dealers in drugs and medicines.

**PARKER'S**

**GINGER TONIC**

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by mental strain or anxious cares, do not take

intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheuma-

tism, Kidney or Urinary Complaints, or if you are

troubled with any disorder of the lungs, stomach,

bowels, blood or nerves, you can be cured by PARKER'S

GINGER TONIC. It is the Greatest Blood Purifier

And the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or

any disease or weakness and require a stimulant take

Ginger Tonic at once. It will invigorate and build

you up from the first dose but will never intoxicate.

It has saved hundreds of lives; it may save yours.

HUXCOX & CO., 103 William St., N. Y. 5c. and 10c. sizes,

at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION—Beware of substitutes. Parker's Ginger Tonic is

composed of the best remedial agents in the world, and is entirely

different from preparations of ginger alone. Send for circular.

**PARKER'S**

**GINGER TONIC**

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by mental strain or anxious cares, do not take

intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheuma-

tism, Kidney or Urinary Complaints, or if you are

troubled with any disorder of the lungs, stomach,

bowels, blood or nerves, you can be cured by PARKER'S

GINGER TONIC. It is the Greatest Blood Purifier

And the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or

any disease or weakness and require a stimulant take

Ginger Tonic at once. It will invigorate and build

you up from the first dose but will never intoxicate.

It has saved hundreds of lives; it may save yours.

HUXCOX & CO., 103 William St., N. Y. 5c. and 10c. sizes,

at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION—Beware of substitutes. Parker's Ginger Tonic is

composed of the best remedial agents in the world, and is entirely

different from preparations of ginger alone. Send for circular.

**PARKER'S**

**GINGER TONIC**

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by mental strain or anxious cares, do not take

intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheuma-

tism, Kidney or Urinary Complaints, or if you are

troubled with any disorder of the lungs, stomach,

bowels, blood or nerves, you can be cured by PARKER'S

GINGER TONIC. It is the Greatest Blood Purifier

And the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or

any disease or weakness and require a stimulant take

Ginger Tonic at once. It will invigorate and build

you up from the first dose but will never intoxicate.

It has saved hundreds of lives; it may save yours.

HUXCOX & CO., 103 William St., N. Y. 5c. and 10c. sizes,

at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION—Beware of substitutes. Parker's Ginger Tonic is

composed of the best remedial agents in the world, and is entirely

different from preparations of ginger alone. Send for circular.

**PARKER'S**

**GINGER TONIC**

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by mental strain or anxious cares, do not take

intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheuma-

tism, Kidney or Urinary Complaints, or if you are

troubled with any disorder of the lungs, stomach,

bowels, blood or nerves, you can be cured by PARKER'S

GINGER TONIC. It is the Greatest Blood Purifier

And the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or

any disease or weakness and require a stimulant take

Ginger Tonic at once. It will invigorate and build

you up from the first dose but will never intoxicate.

It has saved hundreds of lives; it may save yours.

HUXCOX & CO., 103 William St., N. Y. 5c. and 10c. sizes,

at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION—Beware of substitutes. Parker's Ginger Tonic is

composed of the best remedial agents in the world, and is entirely

different from preparations of ginger alone. Send for circular.

**PARKER'S**

**GINGER TONIC**

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by mental strain or anxious cares, do not take

intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheuma-

tism, Kidney or Urinary Complaints, or if you are

troubled with any disorder of the lungs, stomach,

bowels, blood or nerves, you can be cured by PARKER'S

GINGER TONIC. It is the Greatest Blood Purifier

And the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or

any disease or weakness and require a stimulant take

Ginger Tonic at once. It will invigorate and build

you up from the first dose but will never intoxicate.

It has saved hundreds of lives; it may save yours.

HUXCOX & CO., 103 William St., N. Y. 5c. and 10c. sizes,

at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION—Beware of substitutes. Parker's Ginger Tonic is

composed of the best remedial agents in the world, and is entirely

different from preparations of ginger alone. Send for circular.

**PARKER'S**

**GINGER TONIC**

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by



## Wallack's Theatre.

HISTORY OF THE HOUSE AT THE CORNER OF THIRTEENTH STREET AND BROADWAY.— TWENTY YEARS OF PLAYS AND ACTORS.



HENRY WALLACK.

On July 2d, 1881, the name of Wallack ceased to be associated with the play-house at the corner of Thirteenth street and Broadway. In the near future it will be transferred to a more imposing edifice on the same thoroughfare near Thirtieth street. The history of the Thirteenth street theatre covers a period of twenty years. It is a record of brilliant theatrical achievements, of great successes, and of many memorable occasions. The establishment was always held in high esteem by the play-goers of New York. Many of the players who acted upon its stage have enjoyed considerable public favor, some have been regarded with affection, and others have met with abundant prosperity.

When Wallack's Theatre was opened in 1861, the fashionable part of Broadway was below Fourteenth street. The retail shops, with gorgeous windows, and piles of merchandise upon the sidewalk, were mostly situated between Grand street and Union Square. The storekeeper of those days made a brave display of his goods, and Broadway, below Fourth street, was then bedight with bunting, bright signs, and all kinds of devices to catch the eye. It was the stirring time of war; of military processions; of national anxiety, fear, hope and excitement. There have been no especially momentous incidents in the career of this house; nothing to rouse the passions or the prejudices of the time. Its course has been one of tranquil prosperity. The theatre was, in the beginning, the favorite resort of the intelligent, the rich, and the fashionable. This removal is, therefore, a matter of public concern, and space may properly be given to some account of the house, of the plays that have been acted there, and of the people who have been associated with it.

About sixty-three years ago the name of Wallack first appeared upon playbills in this city. The late James W. Wallack (father of Lester) made his debut at the Park Theatre on the 7th of September, 1818, in the character of Macbeth. He was afterward seen as Romeo, Hamlet and Richard III. The Park Theatre then stood on Park Row, opposite to where the Post office now is. The present numbers of the lots are 25 and 27. James W. Wallack was born, according to Ireland's "Annals of the New York Stage," August 24, 1797; but "Appleton's Encyclopedia" puts the date of his birth one year later. Ireland is usually the best authority; but the article in the Encyclopedia was written by William Stuart, who was for many years connected with the old theatre on Broadway, near Broome street, and who, therefore, it may fairly be presumed, obtained his information from James W. Wallack himself.

James W. Wallack first appeared in a theatrical performance on Easter Monday, 1798, when he was not yet four years of age. After this, for several years, the name of Master Wallack was often seen upon London theatrical programmes. He first became prominent when, upon the sudden illness of the elder Kean, he appeared in that great tragedian's stead in the play of Oronoko, when, it is said, he did so well that Mr. Kean never again appeared in that piece.

In 1837 Mr. Wallack became manager of the National Theatre, which stood on the northwest corner of Leonard and Church streets. The eminent comedian, James H. Hackett, was associated with him in this enterprise. The National Theatre was burned down on September 23, 1839. The disaster, caused Mr. Wallack great loss, which he endeavored to retrieve by leasing the theatre then connected with Niblo's Garden and making an engagement with Edwin Forrest. The enterprise did not meet with financial encouragement. It was abandoned after a short season, and he went back to England.

Mr. Wallack afterwards returned to America, and there is the following record of him, made by an "Old Playgoer," in the now defunct *Galaxy* of May, 1876: "It was in '48 or '49, I think, that the veteran John Gilbert played Falstaff in the first part of King Henry IV at this house [the old Bowery.] I remember the cast we had—Mr. Gilbert as Falstaff, James W. Wallack as Hotspur, Lester Wallack—then known as John Lester—as the Mad Prince, and George Jordan as Poins."

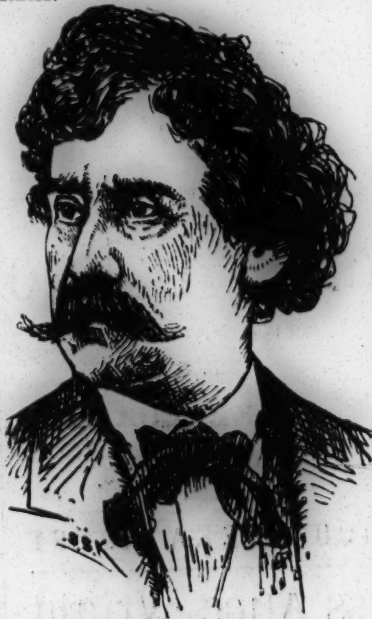
In 1853 James W. Wallack became the manager of Birmingham's Lyceum. The name was changed to Wallack's Lyceum, and the

theatre was opened on the 8th of September. This house stood in Broadway, next door but one from the corner of Broome street. The number of the lot is 485, and it is now occupied by a large commercial building. In the following year the name was changed to Wallack's Theatre. This name the house retained until Mr. Wallack took possession of a new house on the corner of Thirteenth street and Broadway. He never acted in the new theatre, but his last public appearance was made there. He came before the curtain at the close of the performance on the last night of the first regular season—June 9, 1862—and made a speech of thanks. James W. Wallack died on the 25th of September, 1864, in his house, No. 210 East Fourteenth street. This actor was of short stature, with a noble looking head. In age his face was very pale—almost white—his eyes black and bright, and his hair abundant. He had had his leg broken in a stage-coach accident, and walked lame. He was always seen in his late days with a cane.

Lester Wallack, upon the death of his father, succeeded to the management. He was born in this city on December 31, 1819. The following record of this event is found in "Kendrick's British Stage and Literary Cabinet," published in London at that time, and illustrated by George Cruikshank.

BIRTH.—On the 31st of December, 1819, at New York, Mrs. Wallack was delivered of a son.

Lester Wallack made his first appearance upon the New York stage at the Old Broadway Theatre on September 27, 1847, in the character of Sir Charles Coldstream. He had played previously in many of the provincial theatres of England. In the early days of his career he was known as John Lester, and did not assume the family name of Wallack until his reputation as an actor was firmly established. This was in 1858. In 1848-'49, as we have already seen, he was at the Old Bowery Theatre. In 1852 he occupied the position of stage manager at Wallack's Lyceum, and played leading juvenile business.



JAMES W. WALLACK, JR.

This, in brief, is an outline of the career of the two Wallacks who are associated and identified with the theatre that bears their name. The records of the New York stage mention the names of several other members of this family. Among these are Henry Wallack, brother of James W. Wallack, and his son James W. Wallack, Jr. Lester Wallack is the only one of the family now upon the stage. Collectors and antiquarians have records of the Wallack family as far back as 1790. A picture of Lester Wallack's grandfather in the character of Malcolm is extant, which dates back somewhat farther. There is also a playbill of the Royal Circus, London, which announces a benefit performance for the Wallack family, on which occasion there were to be several "pony races." Lester Wallack has two brothers in the British army, and he was himself, at one time, an officer in an English regiment.

James W. Wallack was a very handsome man in his younger days. There were many pictures of him both in this country and in England. Some of them were made by celebrated artists. At this late date, however, it is almost impossible to lay hands on one. There is a description of him published in an old English journal, which depicts a dashing young fellow, gorgeous in a lavender colored coat and brass buttons, white silk knee-breeches, silver buckles, lace handkerchief, etc., etc. Those who remember John Lester twenty five years ago recall him as handsome, dashing, fashionable and bright. Even a young remembrance can call to mind his sprightly figure clothed in faultless garments, black and luxuriant hair, heavy side-whiskers and moustache, and withal a general air of gallantry and elegance.

The ground upon which the present Wallack's Theatre stands is owned by the Astors. In 1859 this ground was leased to William Gibson. The lease contained many stipulations as to what should not be erected upon the site. One of these prohibited the erection of a theatre. When negotiations were in progress between William Gibson and James W. Wallack the Astors were memorialized to grant a special dispensation and allow a play house to be built. The petition was granted, and William Gibson sub leased the ground to James W. Wallack for ten years. By the provisions of the lease Mr. Wallack was to put up the theatre, to pay a yearly rent of \$6000, and at the expiration of the lease to surrender the

building to William Gibson. When these provisions were carried out and the building had reverted to William Gibson, the property was leased to Lester Wallack for \$17,000 per annum for a term of nine



LESTER WALLACK (1852).

years and six months. In the meantime Mr. Gibson's lease expired, the buildings were bought from him by the Astors, and now Mr. Wallack leases directly from them, and vents to the Germania Theatre's management.

The first lease was signed by James W. Wallack in May, 1861, and operations upon the new building were immediately begun. On September 25, of the same year, the house was formally opened. The inaugural play was written by Tom Taylor, and was entitled The New President. The occasion was a great one. The sidewalks in front of the theatre were crowded long before the doors were opened by an eager multitude. The band performed a national overture, and James W. Wallack came before the curtain and made a welcoming address. The cast of parts was as follows:

De la Roupe.....Lester Wallack  
Bulcote.....W. R. Floyd  
Vouelle.....Winters  
Bagoutin.....St. John  
Gribouard.....Browne  
Lindos.....Hardy  
Toupet.....Willis  
La Jacande.....Mrs. Hoxey  
Colombe.....Madeline Henriques  
Mlle. Boucoulle.....Fannie Reeves  
Mlle. Gironette.....Viola Crocker  
Grand Duke Waldstein.....Charles Fisher  
Count Wetterhalm.....W. H. Norton  
Landgrave of Braunbach.....Wm. Reynolds  
The Baron von Damfnoodle.....W. R. Blake  
General Frankback.....C. T. Parsloe  
Colonel Krebs.....A. W. Young  
Herduk.....George Charles  
Princess Wilhelmina.....Mary Miller  
Mlle. von Griffenheim.....Mrs. Vernon  
Baroness von Dampfnoodle.....Mary Gannon  
Fraulin von Pfeiffer.....Miss Carman

The New President soon made way for the standard comedies, which were brought forward in rapid succession. The first representative of Sir Peter Teazle on this stage was William Rufus Blake. Lester Wallack appeared several times during the first season as Manuel in The Romance of a Poor Young Man. The modern playgoer will associate the names of John Gilbert and H. J. Montague with these characters, but it was not until the following regular season that John Gilbert became a member of the company, and not until December 9, 1862, that he was seen as Sir Peter. Mr. Gilbert had had a very prosperous career in Boston previous to this, and was well known in all parts of this country and in many of the theatres of England. The first public announcement of Mr. Gilbert's engagement at this house was made in newspapers of September 16, 1862. Mr. Montague made his debut in the play of Partners for Life, October 3, 1874.

The first regular season came to an end on June 9, 1862. On the following evening Mr. and Mrs. W. J. Florence began the first Summer season. They were then designated on the bills as "The young American actors." Mr. Florence played Irish and Mrs. Florence played Yankee characters. Their opening piece was a burlesque of The Lady of Lyons, by Henry J. Byron, in which Mrs. Florence played Claude Melnotte and William Davidge played The Widow. The next novelty was a burlesque of The Colleen Bawn, entitled Eily O'Connor. Mr. Florence was set down to appear on the flying trapeze, which occurrence took place in the Cave scene in that piece. The Florences took no less than four benefits during the season, at one of which Mrs. Barney Williams appeared as Jemima in The Yankee Courtship, and sang "The Arkansas Traveller." Mrs. Florence and Mrs. Williams were formerly known as the Pray sisters. Another of the Pray sisters is now the wife of George F. Browne, of chophouse fame.

THOMAS MCWATERS.

MR. HARRY C. SMART.  
Advance Mr. and Mrs. Geo. S. Knight.  
Season 1881-82. Address MIRROR.

MR. ED. P. WILKS.  
Daly's Theatre.  
Address this office.

MR. E. H. STEPHENS.  
Eccentric and Comedy Old Man.  
Collier's Banker's Daughter.  
Address MIRROR.

MR. LESLIE GOSSIN.  
Rossi Company.  
Address MIRROR.

MR. RUSSELL BASSETT.  
Mo Jewell, in Brooks & Dickson's  
World Co. Address MIRROR.

MR. JOHN W. ARCHER.  
Stage manager Two Nights in Rome.  
Season 1881-82.

MR. FRANK HAYDEN.  
With Corinne Merriemakers.  
Season 1881-82.

MR. ERNEST LINDEN.  
With Moore & Burgess.  
St. James' Hall, London.

MR. GEORGE L. SMITH.  
Manager Hazel Kirke No. 3.

MR. C. C. REEVE.  
Treasurer Niblo's Garden Theatre.  
J. H. HAVERLY, Proprietor and Manager.

MR. HARRY FARMER.  
Musical Director. At Liberty.  
Late Haverly's, Chicago. Address this office.

MR. JOHN E. INCE.  
As Monsieur Jolivet in Michael Strogoff,  
with Tomkins & Hill, Boston. Season 1881-2.

MR. JULIAN DOANE.  
Tenor.  
Address 95 State st., Boston, Mass.

MR. LEONARD S. OUTRAM.  
Supporting Frederick Warde.  
Season 1881-82.

MR. WILL C. COWPER.  
Light comedy. Madison Square Theatre  
Season 1881-82.

MR. E. M. SMITH.  
Re-engaged at Daly's Theatre.  
Season of 1880-81.

MR. MAX A. L. TAUPIGNON.  
Advance Agent or Treasurer.  
Address care MIRROR.

MR. C. A. McMANUS.  
Address 421 N. Eighth Street, Phila.

MR. C. G. CRAIG.  
Leading with Charlotte Thompson.  
Planter's Wife Company, No. 1.

MR. J. H. STUART.  
Comedian, with Barney McAuley. Season  
1881-82. Address care MIRROR office.

MR. E. T. WEBBER.  
As Richard Forrester (the Colonel.) On  
tour. New York in January. Address MIRROR

MR. J. P. CHURCHMAN.  
Business Manager.  
Aberle's Mammoth Minstrel's.

MR. WM. A. MULFORD, JR.,  
Business Manager.  
Haverly's Niblo's Garden.

MR. LEWIS MORRISON.  
In his own creation of Count De Maubray,  
Gardner's Legion of Honor.

MR. ADRIEN F. BAILEY.  
Advance or Business Agent.  
Address MIRROR office.

MR. CHARLES HARKINSON.  
Address MIRROR office.

MR. G. D. CHAPLIN.  
As Major Britt in My Partner combina-  
Season 1881-82.

MR. JAMES ARNOLD-MORRIS.  
Address MIRROR office.

MR. MAURICE STRAFFORD.  
Re-engaged, Boston Museum,  
Season 1881-82.

MR. J. H. ANDERSON.  
Asst. Manager English's Opera House,  
Indianapolis. Re-engaged season 1881-82.

MR. CHARLES PUKNER.  
Musical Director.  
Niblo's Garden, N. Y.

MR. H. J. EAVES.  
Costumer. The leading one in America.  
65 East 12th Street.

MR. HARRY IRVING.  
With Buffalo Bill. Season 1880-1.

MR. CHARLES C. MAUBURY.  
Bartley Campbell's Galley Slave Co.  
Season of 1881-82.

MR. CHAS. B. WELLES.  
Leading Juveniles and Light Comedy.  
Chestnut Street Theatre, Philadelphia.

MR. ATKINS LAWRENCE.  
Leading man, with Raymond's Co.  
Season 1881-82.

MR. MARCUS MORIARTY.  
Clarke & Gayler's Connie Scogan combi-  
nation, 1881-82. Address No. 10 W. 13th St.

MR. FELIX MORRIS.  
Engaged as the Reporter in Samuel  
Colville's production of Michael Strogoff.

MR. AND MRS. F. D. HILDRETH  
(VICTORIA NORTH.)  
With Tony Denier's Humpty Dumpty co

MR. AND MRS. LOUIS H. HAYWOOD  
(Josie Robinson), engaged season 1881-  
82. Address MIRROR office.

MR. W. G. BEACH.  
Wm. Stafford company.  
Season 1881-82.

MR. WILLIAM F. OWEN.  
Whitney's Felicia Company.  
En route.

MR. W. S. DABOLL.  
Comte de Carojac, with Collier's Banker  
Daughter, Season 81-82. Ad. Providence, R. I.

MR. JOHN J. SULLIVAN.  
With Bartley Campbell's  
Galley Slave Company. Season of 1879-80.

MR. CHARLES J. THOMAS.  
Walking Gent.  
Address this office.

MR. WILLIAM LEE.  
With McKee Rankin.  
Address NEW YORK MIRROR

MR. HARRY D. GRAHAME.  
Re-engaged for Season 1880-81  
With Oliver Doud Byron.

MR. HENRY LEE.  
Engaged at Madison Square Theatre  
season 1881-2.

MR. JOHN MALONE.  
With Frank Mayo, season 1881-82.  
Address N. Y. MIRROR.

MISS EMMA CARSON.  
Re-engaged Leading Soprano role with  
Mitchell's Pienure Party. Address MIRROR.

MR. FLOYD COOK.  
Youths and Minor Roles.  
Address C. R. GARDINER, or this Office.

MESSRS. HYDE & BEHMAN.  
Proprietors and Managers  
Hyde & Behman's Theatre

MR. CHARLES H. KIDDER.  
With Mr. John McCullough. Season  
1880-1881.

MR. ERNEST BARTRAM.  
Old Man. Eccentric Comedy Character.  
No 1513 Vine street, Philadelphia.

MR. GEORGE PURDY.  
Musical Director, Willie Edouin's  
Sparks company. Address MIRROR.

MR. L. F. LAWRENCE.  
Tenor. Address MIRROR.

MR. PHILIP BECK.  
Theatre Royal, Drury Lane,  
London Eng.

MR. HARRY COURTAINE,  
With Steele Mackey's Won at Last, en  
route. Address MIRROR.

MR. LEWIS MITCHELL.  
With E. T. Goodrich's Grizzly Adams  
combination, 1881-82. Address MIRROR.

MR. FRANK KARRINGTON,  
Juveniles. At liberty.  
Address Simmonds & Brown.

MR. FRANK OAKES ROSE,  
As Harry Hunsford in the World,  
Lyceum Theatre, Philadelphia, Pa.

MR. J. DUKE MURRAY.  
Late Business Agent, with Lingard's  
Stolen Kisses comb. At liberty. Ad MIRROR.

MADAME JANAUSCHEK.  
Time all filled to end of Season 1881-82.  
En Route.

MISS ADELAIDE CHERIE,  
Leading Business. Address this office.

MISS ANNIE D. WARE.  
Engaged season 1880-81.  
Address Agents, or 248 Sixth avenue, N. Y.

MISS BESSIE BYRNE.  
Leading or Juveniles; dis-engaged.  
Address 161 E. 54th Street.

MISS BERTHA WELBY.  
Leading. Address MIRROR office.

MISS AMY NORTHCOTT.  
With Frederick Paulding Combination.  
Season 1881-2.

MISS MARION LESTER.  
Clarke & Gayler's Connie Scogan combi-  
nation, 1881-82. Address No. 10 W. 13th St.

MISS ADELAIDE THORNTON.  
Address this office.

MISS KATE CASTLETON.  
With Jarrett & Rice's Fun on the  
Bristol. Address this office.

MISS EMMA HOFFMANN,  
Série Comie. Address MIRROR.

MISS ANNIE L. WALKER.  
Juvenile Soprano. Leading. Last season  
with Haverly, 185 Fulton Ave., Brooklyn.

MISS LIZZIE WALDRON.  
Juveniles.  
Leadville, Col.

MISS HELEN A. TRACY.  
Disengaged. Address MIRROR Office.

MISS IDA E. WHITING.  
Soubrettes and Burlesque,  
Address 140 Bridgman street, Providence, R. I.

MISS JULIA BLAKE.  
Leading or Juvenile Business.  
Address Dramatic Agents.

MISS LAURA DON.  
Park Theatre,  
New York.

MISS LINA TETTENBORN.  
With Tony Pastor's Comb.  
Address this office.

MISS LOUISE DEMPSEY.  
Leading Business.  
Address MIRROR office.

MISS SARA GOLDBERG,  
Address Simmonds and Brown.

MISS LIZZIE PRICE.  
Leading. Disengaged. Address this office.

MISS MINNIE POSTER.  
Topsy, with Anthony & Ellis Comb. 1880.  
Address 388 Main Street, Charle-ton, Mass.

MISS DEAN McCONNELL.  
Leading Juvenile, Fanny Davenport co.  
Season 1880-81.

MISS EVA GARRICK.  
With Edwin Booth Co.  
Season 1881-82.

MISS MAY STERLING.  
Juveniles or Boys.  
Address MIRROR.

MISS HELENE BIRD (ADELL).  
Leading Business.  
At liberty. Address MIRROR.

MISS AGNES HERNDON.  
At Liberty. Address MIRROR.

MISS ANNIE MORTIMER.  
Re-engaged with Maggie Mitchell's Co.  
Season 1880-81.

MISS KARRIE McHENRY.  
With Sol Smith Russell's Company.  
Season 1880-81.

MISS MINNIE WALSH.  
Prima donna. At liberty. Address MIRROR.

MISS CASSIE TROY.  
Season 1880-81.  
M'iss Combination.

MISS NELLIE JONES.  
Leading Juvenile and Soubrette. At  
Liberty. Address 31 Lafayette Place, N. Y.

MISS LOUISE FILMORE.  
Comedy, Drama or Character.  
Address Agents.

MISS TILLIE SHIELDS.  
At Liberty. Address 12 Union Square.

MISS LEONA MOSS.  
Address care MIRROR.

MISS ALICE G. SHERWOOD.  
Leading Juvenile and Soubrette. At  
Liberty. Address Tremont House, 665 B'dway.

MISS JOSIE LOANE.  
Leading Business.  
With C. L. Davis, season 1881-82.

MISS REGINA DACE.  
Leading with Mr. and Mrs. Chanfrau,  
Season 1881-82.

MISS AMY GORDON.  
Leading Soprano, Twelve Jolly Bachelors  
Comic Opera Co. Season 1881-82.

MISS IDA COLLINS.  
Singing or Walking Ladies.  
Address care of C. R. GARDINER.

MISS GRACE ROMINE.  
Leading Lady,  
With Geo. H. Maxwell's Comb. Season 1881-82.

MR. SEDLEY BROWN.  
Barney Macanley's Combination.  
Season 1881-82.

MR. E. L. WALTON.  
Leading Comedy and Character.  
Address J. J. SPIES, this office.

MISS LOTTIE BELTON.  
With the Edouin Sparks Co.  
Address 151 W. Brookline st., Boston, Mass.

MISS LOUISE MULDERER.  
Leading Lady with Rose,  
Season of 1881-82.

MISS MAY SYLVIE.  
Comedy, Drama and Character parts.  
Mezzo, Soprano. Daly's Theatre. 1880-81-82.

MISS DORA LEIGH.  
Madison Square Theatre  
Address MIRROR Office.

MISS HATTIE BAKER.  
Second Soubrette and Utility. At liberty.  
243 Congress st., Portland, Me., or this office.

MISS ANNIE WAKEMAN.  
Leading Lady. With Fred'k Paulding  
Combination, 1881-2. Address, 148 W. 16th st.

MISS EMMA LATHROPE.  
Juveniles, Walking Ladies or Boys.  
Address MIRROR or Agencies.

MISS MARIE BOCKELL,  
Leading Soprano and Juveniles.  
Disengaged. Address MIRROR.

MISS KATHERINE CORCORAN,  
Starting as Crystal in Herne's Hearts  
of Oak.

MISS LAURA WALLACE,  
Leading and Juveniles.  
Address Agencies or MIRROR.

MRS. LOU THROPP.  
Characters and Comedies; at liberty.  
Also one little child. Address MIRROR.

MISS JEAN BURNSIDE'S  
Starring season.  
Opens in December

MISS NELLIE LARKELLE.  
Leading Prima-Donna, Star Male parts.  
Rice-Stanley Evangeline company.



**MME. ADELINA MOTTE.**  
Ruth in Pirates of Penzance.  
Address N. Y. MIRROR.

**MISS FLORENCE D. KELLOGG,**  
Prima Donna Soprano.  
Address MIRROR.

**MISS NELLIE LARKELLE,**  
Mezzo-soprano and Comedienne.  
Address MIRROR.

**MISS LOUISE DICKSON.**  
Address MIRROR.

**MISS JENNIE YEAMANS,**  
Resting.  
Address MIRROR.

**MISS ALMA STUART STANLEY,**  
Now resting. At Wallack's Theatre.  
Address 12 Union Square.

**MISS ESTELLE CLIFFORD.**  
Juveniles.  
At Liberty. Address MIRROR Office.

**MISS FANNY MARSH**  
Can be engaged for 1881-82 by addressing her care of MIRROR Office.

**MISS ISABEL T. MORRIS,**  
Mlle. Rheu's Company.  
Season 1881-82.

**MISS HELEN FLORENCE,**  
Helena, Montana.

**MISS LIZZIE FLETCHER,**  
As Mrs. Cutter in Spiller's Rooms for Rent.  
Season 1881-82.

**MISS ALICE HASTINGS,**  
Comedy and Singing Business.  
Address the Agencies.

**MISS BERTHA FOY.**  
Address 219 West 13th st.,  
or Simmonds & Brown.

**MISS SYDNEY COWELL.**  
Dollie Dutton in Hazel Kirke.  
Madison Square Theatre.

**MISS AGNES ELLIOTT.**  
Re-engaged at Wallack's Theatre.  
Season 1881-82.

**MR. LEO COOPER.**  
Leading Man with Baker & Farron.  
Season 1881-82.

**MR. W. A. EDWARDS,**  
Business Agent Bartley Campbell's My Geraldine. Permanent address N.Y. MIRROR.

**MR. EDWIN F. THORNE.**  
Address Agencies.

**MR. C. J. BISHOP**  
As Tom Follet, Haverly's Widow Bedotti co.  
En route.

**MR. HARRY DE LORME,**  
Primo Tenore.  
With Jarrett & Rice's Fun on Bristol, 1881-82.

**MR. W. C. CROSBIE.**  
Eccentric Comedian and Vocalist.  
Disengaged. Address MIRROR.

**MR. RICHARD VARNEY.**  
Leading Juveniles.  
Address C. R. Gardiner.

**MR. WILLIAM W. RANDALL.**  
Dramatic Author and Manager.  
Address MIRROR Office.

**MR. WILLIAM GILL.**  
With Our Goblins season 1881-82.  
Address MIRROR.

**MR. ALFRED L. SIMPSON.**  
Musical Director.  
With Abbey's Humpty Dumpty season 1880-81.

**MR. GEORGE E. OWEN.**  
Bus. Agent or Treasurer. At Liberty.  
Address care Job Print, 4 Alden Ct., Boston.

**MR. C. N. BARBOUR.**  
Late with Collier's Barker's Daughter Co. No. 2. Light comedian. Address MIRROR.

**MR. R. E. GRAHAM.**  
Starring in My Sweetheart.  
Address MIRROR.

**MR. EDWARD PARKER.**  
Old man, character and heavies.  
Permanent address, Everett, Mass.

**MISS FREDDIE LA PIERRE.**  
Juvenile, Little Rhoades combination.  
En route.

**MR. E. T. STETSON.**  
Starring as Senator Silverbags, season 1881-82.  
Wm. W. Randall, Manager.

**MR. MILTON NOBLES**  
May be addressed until September at his residence, No. 129 First Place, Brooklyn, N. Y.

**MR. GEORGE CONWAY.**  
With the World.  
Season 1881-82. Brooks and Dickson.

**MR. JAMES O. BARROWS.**  
Comedian, Gardner's Legion of Honor Company. Season 1881-82.

**MR. FREDERIC INTROPIDI.**  
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 27, Cooper Institute.

**MR. HARRY MACK.**  
Alex. Kauffmann's Mistake of a Life Combination.  
Address MIRROR.

**MR. CARVER B. CLINE.**  
Business Agent Katherine Rogers' Clarice Combination.  
Address MIRROR.

**MR. HARLEY MERRY.**  
Scent's Artist.  
Flatbush, City Line, Brooklyn.

**MR. CHARLES A. WING.**  
Advance Agent Hogue's Minstrels.  
Address MIRROR.

**MISS LAVINIA SHANNON.**  
Season of 1881-82 with John E. Owens.  
Permanent address 102 4th street, S. E., Washington, D. C.

**MR. RICHARD FOOTE.**  
Engaged as leading man with Only a Farmer's Daughter Combination.  
Address C. R. Gardiner, 12 Union Sq. N. Y.

**MR. S. W. LAUREYS.**  
Professor of the art of Costuming.  
788 Broadway, over Vienna Bakery.

**MISS LISA WEBER.**  
Leading Burlesque, Comedy and Opera Bouffe. On tour with M. R. Leavitt's Novelty co.  
Address 12 Union Square.

**MISS PEARL EYTINGE.**  
Leading Juveniles.  
Address SIMMONDS & BROWN, or New York MIRROR.

**MR. ALLEN THOMAS,**  
Comedy and character. Englishman.  
Kraljy's Stogoff co. At Liberty Dec 31. Address this office.

**MISS ADA NEILSON.**  
Leading g and heavies Sangara in Kir ally's Stogoff co. At Liberty Dec 31. Address this office.

**100 CARD PHOTOS OF 100**  
beautiful actresses, with name, b. n. and for 15 cents. Taylor & Co., 737 Wood Street, Philadelphia, Pa.

**GIBBONS' ART GALLERY.**  
Rare paintings and sculpture,  
1160 Broadway.

**OTIS SKINNER,**  
With Lawrence Barrett,  
Season 1881-82.

## MANAGERS' DIRECTORY.

The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and expressmen of the respective cities and towns indicated.

## BINGHAMTON, N. Y.

**HOTEL BENNETT,** CENTRALLY located, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession. NEEDHAM & FURMAN, Proprietors.

## BROCKVILLE, CANADA.

**NEW OPERA HOUSE,** GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first class combinations.

## CHILLICOTHE, O.

**MASONIC HALL,** PHILIP KLEIN, Manager, in Consock's Circuit, centrally located. 19 sets of scenery, set staff. Only first-class companies need apply. Entrance, ground floor.

**PHILIP KLEIN,** Bill Poster and Manager of Masonic Hall. Show commercial paper received in advance. Work done promptly. Opposite Post-office.

## COLUMBIA, MAURY CO., TENN.

**NEW GRAND OPERA HOUSE** grand opening unavoidably delayed, which will throw the opening to about Dec. 1. I will receive applications for the opening, also for dates later, from first-class companies. No finer theatre in the South. Seating capacity, 800. Population, 6000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address, H. P. SEAVY, Manager.

## DES MOINES, IOWA.

**MOORE'S OPERA HOUSE,** W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

**ABORN HOUSE, RISLEY & VAIL,** Proprietors. Court avenue and Fourth street. Rates, \$2.50 and \$ per day. Special rates to the profession.

## INDIANAPOLIS, IND.

**JOHN EDWARDS, BILL POSTER,** controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

## LANSING, MICH.

**BUCK'S OPERA HOUSE,** M. J. BUCK, Manager, now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000. Address as above.

**V. W. TOOKER, BILL-POSTER.** LANSING HOUSE, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

## LOUISIANA, MO.

**HOTEL CASINO,** J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

## MADISON, WIS.

**VILAS HOUSE,** J. VAN ETTA, proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

## MAHANAY CITY, PA.

**METZ'S CITY HALL,** C. METZ, Proprietor. Seating capacity 1000; population of town 5000. Only amusement hall in the city. First-class attractions played on percentages, or will rent.

**E. H. D. HAND, BILL POSTER;** control of all prominent boards in town; bills received ahead and posted in good style. Address Mahanay City, Schuylkill Co. Pa.

**ADAM BROWN, EXPRESS DRIVER** and proprietor of livery stable. Most careful attention paid in fulfilling contracts; acceptable special rates to the profession.

## MEADVILLE, PA.

**OCCIDENTAL HOTEL,** Chestnut street, convenient to opera house and depots; \$3.00 per day, special rates and best accommodations to professionals. A. McFARLAND Proprietor.

## NEW HAVEN, CONN.

**NEW HAVEN OPERA HOUSE,** JOHN N. EATON, Manager. The leading theatre. Refitted and refurnished this season. Ready to open Aug 29. Will rent on share.

## URBANA, O.

**BENNETT'S OPERA HOUSE,** F. R. BENNETT, Jr., Proprietor and Manager. Will open Nov. 24. Large and the Temple Quartet of Boston. Seating capacity 1500, on ground floor, full stock of scenery, complete in all its appointments, buying and sharing only.

## PINE BLUFF, ARK.

**OPERA HOUSE,** M. GANS & CO., proprietors. Seating capacity 500. New hall; splendid hotel accommodations; two daily trains from Little Rock. Apply for dates to above.

## PITTSFIELD, ILL.

**FISHELL'S OPERA HOUSE,** A. FISHELL, Proprietor. Completed by Nov. 1; on ground floor; capacity 600. Good show town, easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

## ROCKFORD, ILL.

**NEW OPERA HOUSE,** on ground floor. Capacity, 1000. Complete in all its appointments. J. P. NORMAN, Manager.

**HOLLAND HOUSE,** H. N. STARR, Proprietor. Special rates to the profession. Central location. Horse-cars from hotel to Opera House. First-class in all its appointments.

## SPARTANBURG, S. C.

**CITY OPERA HOUSE.** W. L. JOHNSON, Manager. SEATING CAPACITY, 600.

**GAS, FINE SCENERY FOLDING CHAIRS.** POPULATION, 5000. ADDRESS AS ABOVE. P. O. BOX 151.

## SOUTH NORWALK, CONN.

**"MAHACEMO" HOTEL,** OPPOSITE N. Y. N. H. & H. R. R. Depot. Special rates to the profession. H. FRANCISCO, Proprietor.

## Osmond Tearle.

EN TOUR

WITH WALLACK'S COMPANY.

## Mlle. Jarbeau.

ADDRESS ALL COMMUNICATIONS

THIS OFFICE, OR AGENTS.

## Mlle. Eugenie Legrand.

Address MIRROR.

## Frank Farrell,

BUSINESS MANAGER.

with

## JOHN T. RAYMOND COMB.

BROOKS &amp; DICKSON, Directors.

SEASON 1881-82.

Address NEW YORK MIRROR.

Wm. Horace Lingard's  
STOLEN KISSES

COMBINATION.  
With a new company, opens in San Francisco Christmas week.  
REPERTOIRE:—DOYORCONS, MANKIND and MONEY-SPINNER.  
Address BALDWIN'S HOTEL.

## MISS KATE MONROE,

AT LIBERTY.

Address MIRROR, New York.

BOYD'S OPERA HOUSE,  
OMAHA, NEB.

AMES E. BOYD, - Manager.

The finest theatre in the West.  
Seating capacity 1700.  
With 20 full sets of new and elegant scenery.  
A full line of properties.  
Stage 34 by 56 feet.  
Population of city 40,000.  
Will share with first-class companies.  
TIME NEARLY ALL FILLED FOR SEASON, 1881-82.  
Am already booking companies for season of 1882-83.  
For dates address  
R. L. MARSH, Business Manager.

ACADEMY OF MUSIC,  
MILWAUKEE,  
WISCONSIN.

THE ONLY THEATRE IN THE CITY ON THE GROUND FLOOR.

TIME RAPIDLY FILLING FOR SEASON OF 1881-82.  
Would be pleased to hear from managers of first class combination—ONLY.  
Will either rent or share.  
Address HARRY DEAKIN, Lessee and Manager.

## CHARLESTON, S. C.

## OWENS' ACADEMY OF MUSIC

FIRST-CLASS IN ALL RESPECTS

All business communications to be addressed to  
J. M. BARRON, Manager,  
Charleston, S. C.

Tabor Opera House,  
LEADVILLE, COL.,

A. T. WELLS, Jr. ....Treasures

P. O. Box 1,500.

## NOW OPEN FOR DATES.

Will rent the house or play combinations upon shares.

SEATING CAPACITY, 500. LIGHTED BY GAS.

PATENT FOLDING CHAIRS.

FINE SCENERY.

Address all communications as above.

Willis' New Opera House,  
TARBORO, N. C.

New and full set of scenery just put up, painted by William Short.  
House seats 500. Population of the town 2000.  
Hotel board costs \$1.00 to \$1.25 per day.  
Taxes, \$5.75 per night.  
Address C. T. WILLIS, Proprietor.

PENCE OPERA HOUSE,  
Minneapolis, Minn.

## FAMILY THEATRE.

Stars and good combinations can secure dates.  
Address PHOENIX McALLISTER, Managers.

## Edwin Booth.

Letters may be addressed care New York MIRROR.

Miss Laura Clancey,  
LEADING JUVENILES.

ENGAGED WITH FRANK MAYO, SEASON 1881-82.

Address the Agencies.

## Mark Smith,

WITH C. D. HESS,

1881-82.

MISS

## Pauline Markham,

AS LOUISE,

## THE TWO ORPHANS.

AT LIBERTY.

Address 12 Union Square.

## Selina Dolaro

THE PRINCE

## THE SNAKE CHARMER,

AUDRAN OPERA CO.

## BIJOU OPERA HOUSE,

## Miss Alice Wright.

Engaged with THE HARRISONS

for PHOTOS.

SEASON 1881-82.

Address MIRROR, 12 Union Square.

## Roland Reed,

COMEDIAN.

BROOKS &amp; DICKSON'S WORLD CO. NO. 1.

## Mr. Gerald Eyre.

RE-ENGAGED FOR

## WALLACK'S NEW THEATRE.

## Raymond Holmes,

COMEDIAN.

## BIJOU OPERA HOUSE.

Samuel Piercy,

AS OTHELLO, IAGO, EDGAR, MACDUFF,

TITUS, DE MAUPRAT, ETC.

WITH EDWIN BOOTH.

Address this Office.

## Edward Warren,

JUVENILE,

Late with LINGARD'S STOLEN KISSES COMPANY.

Address all communications to 26 West 27th Street, New York city.

## Frederic de Belleville.

## UNION SQUARE THEATRE.

Season - - 1881-82.

## MR. JOHN McCullough.

TIME ALL FILLED.

SEASON 1881-82.

Communications to be addressed  
WILLIAM M. CONNOR, Manager,  
Care N. Y. MIRROR.

## Denman Thompson

## AS JOSHUA WHITCOMB.

J. M. HILL,  
Permanent address,  
Clark and Madison Streets, Chicago, Ill.

## A. Z. Chipman

## Blanche Moulton,

Will Goodwin and Cleopatra Blancy,  
ALL THE RAGE.

RE-ENGAGED SECOND SEASON.  
Permanent address,  
New York MIRROR.

## M. B. Curtis,

## SAML OF POSEN,

## THE COMMERCIAL DRUMMER.

Address all communications to  
FRANK CURTIS, Proprietor and Manager,  
EDWARD C. SWATT, Business Manager.  
For route see New York Mirror.

## Rose Evinge.

STARRING IN  
Felicia, or Woman's Love  
SEASON OF 1881-82.

Under the management of C. J. WHITNEY.

## Judge Merrybone,

"A man of Justice and Fun."

## E. L. Walton,

with  
THE KNIGHTS,  
in Bronson Howard's  
BARON RUODOLPH.

A hit! A hit! A palpal hit!

## Harry M. James,

(H. JACKSON, JR.)

## CHARACTER ACTOR.

AT LIBERTY.

## N. F. Brisac,

—STAGE MANAGER WITH—

## SARA BERNHARDT.

Permanent address care Joyce Brothers,  
87 Broadway, New York.

## AMY NORTHCOTT,

## SOUBRETTE.

AT LIBERTY.

Address this Office.

## Claude DeHaven,

BUSINESS MANAGER  
GRAYSON OPERA CO.

For route see MIRROR each week.



1881. 1882.  
**AMERICAN TOUR**  
OF THE  
ILLUSTRIOUS  
ITALIAN TRAGEDIAN,  
**ROSSI,**  
SUPPORTED BY AN  
AMERICAN COMPANY.

C. A. CHIZZOLA,  
Everett House, New York.  
**EN ROUTE.**

The Popular Tragedian,

**THOS. W. KEENE,**  
SUPPORTED BY A POWERFUL  
DRAMATIC COMPANY,  
Under the management of  
**WM. R. HAYDEN.**

**REPERTOIRE:**  
RICHARD III. MACBETH,  
RICHELIEU, OTHELLO,  
BRUTUS, HAMLET,  
MERCHANT OF VENICE,  
JULIUS CAESAR, FOOL'S REVENGE  
Third Successful Season  
OF  
**NEIL BURGESS,**  
THE ONLY AND ORIGINAL  
**WIDOW BEDOTT,**  
SUPPORTED BY  
**GEO. STODDARD, as the Elder.**

**STRAKOSCH**  
GRAND ITALIAN OPERA,  
Season 1881-82.  
Mme. Mollie Gerster,  
Mlle. Maria Lelino,  
Mlle. K. Van Arnhem,  
Mlle. Maria Pradini,  
Mlle. Francesco Giannini,  
Sig. L. P. Lazaretti, Mr. G. Rysing,  
Mlle. Theo. Habelman,  
Mr. John Perugini,  
Mr. George Sweet,  
Augustino Carboni,  
Sig. Roberto Mancini.  
Engagements are pending with other eminent artists which will be shortly announced.  
J. BEHRNS & SONS, DENOVILLIS,  
Musical Directors and Conductors.  
Business communications to be addressed to  
M. STRAKOSCH, 218 E. 15th St., New York

**W. A. Whitecar,**  
AS  
BASSANIO, MALCOLM, DEL AQUILLA  
CASSIO, HORATIO,  
WITH  
**EDWIN BOOTH.**

**William Elton.**  
SEASON 1881-82.  
**WALLACK'S THEATRE.**

Permanent address,  
101 South Broadway, Yonkers, N. Y.

**Marcus R. Mayer,**  
BUSINESS AGENT,  
**EDWIN BOOTH COMBINATION.**  
Permanent address,  
ABBEY'S PARK THEATRE N. Y.

**JAMES T. MAGUIRE,**  
ACTING MANAGER  
**PLANTER'S WIFE**  
**COMBINATION,**  
**EN ROUTE.**

**Bartley Campbell,**  
AUTHOR OF  
**MY PARTNER, THE GALLEY SLAVE,**  
**FAIRFAX,**  
**MY GERALDINE, FATE, Etc.**  
A succession of successful original American  
Dramas.  
Address all communications to  
**THOMAS W. BARRY, Sec'y,**  
1196 Broadway, N. Y.

**Chas. B. Bishop**  
AS THE  
**WIDOW BEDOTT,**  
SUPPORTED BY  
**HAVERLY'S**  
**COMEDY COMPANY**

SECOND YEAR  
**EN ROUTE.**

**Alex. Kaufman,**  
**STARRING TOUR**  
IN  
**LAZARE, A LIFE'S MISTAKE.**  
**EN ROUTE.**

STRONGER THAN EVER!  
The best American play, without exception.  
**Louis Aldrich**  
—  
**MY PARTNER.**  
—  
**Ch's T. Parsloe**  
—  
THIRD SEASON  
OF THE  
"ELECTRIC SUCCESS."

Miss  
**Emma Carson**  
LEADING SOPRANO,  
WITH  
**MITCHELL'S PLEASURE PARTY**  
SEASON OF 1881-82.  
Address  
NEW YORK MIRROR.

Miss  
**Rose Coghlan.**  
**WALLACK'S THEATRE.**  
Season 1881-82.  
Address New York Mirror.

**MARY ANDERSON,**  
Supported by  
**WM. HARRIS, J. B. STUDLEY,**  
And her own dramatic company, under  
the management of  
**MR. HAMILTON GRIFFIN.**  
**ROUTE AHEAD:**  
Washington, Dec. 5; week; Wilmington and  
New Jersey Cities, 15th week; re-t. week of  
19th; Albany, 20th week; New York, Jan. 3,  
six weeks; Boston, Feb. 12, two weeks.  
New Successes:  
**GALATEA and DAUGHTER OF ROLAND.**

**Georgia Tyler,**  
LEADING.  
Re-engaged Season 1881-82,  
—WITH—  
**Mr. Thomas W. Keene.**  
THE WIFE OF MORTIMER. OPHELIA,  
DESDEMONA, FLORENCE,  
QUEEN ELIZABETH.

**Miss Genevieve Ward**  
AND HER COMPANY.  
IN  
"Forget-Me-Not" Tour,  
Reading, Pa., Nov. 21 and 22; Patterson, N.  
J., 23; Trenton, N. J., 24; New Haven, Conn., 25 and  
26; Park Theatre, Brooklyn, N. Y., 27, week.  
J. H. COBBE, Bus. Manager.  
PHIL. SIMMONDS, Bus. Agent.  
Address J. H. COBBE.  
FOR SALE,  
Score, translated libretto and singing parts  
of Von Suppe's charming comic opera, **FRY-  
MALION AND GALATEA.**  
Address MUSIC,  
MIRROR Office.

**FAREWELL TOUR**  
—OF—  
THE ACKNOWLEDGED COMEDienne  
**FANNY**  
**DAVENPORT**  
Prior to engagements made abroad for three  
years, and supported by her own  
**GRAND COMPANY.**  
**EN ROUTE.**

Mr. Chas. Fisher, Mr. Edmund Tearle (first  
appearance in America), Mr. George Darrell,  
Mr. Harry Hawk, Mr. Harry Pearson, Sr.,  
Mr. N. F. Brisac (Stage Manager), Mr. W. F.  
Edwards, Mr. Simon Kennicott, Mr. Lewis  
Baker, Mr. Orson M. Dunn, Mr. W. J. Hurley,  
Mr. H. R. Thorpe, Miss May Davenport, Miss  
Minnie Monk, Miss Mary Shaw Mrs. Chas.  
Fisher.  
**REPERTOIRE:**

**SCHOOL FOR SCANDAL,**  
AS YOU LIKE IT,  
LONDON ASSURANCE,  
CYMBELINE,  
CAMILLE,  
OLIVER TWIST,  
FOR ROUTE SEE MIRROR.

**H. J. SARGENT'S**  
**ATTRACTIONS**  
For all business connected with the  
above, address  
**SAM. E. WETHERILL,**  
Care of SIMMONDS & BROWN,  
1166 Broadway, New York City.

**A GREAT AMERICAN PLAY,**  
BY  
**ROBERT GRIFFIN MORRIS.**  
**OLDSHIPMATES**  
**FRANK MORDAUNT'S TRIUMPH.**  
**A GREAT CAST:**  
HUDSON LISTON,  
CHARLES WAITE,  
MRS. JOAN GOODRICH,  
MISS RENAUD,  
MAGGIE EARLINGTON  
and MRS. FRANK.

**SEE WHAT THE PRESS SAYS:**  
Old Shipmates is one of the very best com-  
edy dramas of the latter day stage.—BUFFALO  
COURIER.  
The plot is exceedingly ingenious and is  
full of cheering surprises. The play is a gen-  
uine success.—DETROIT FREE PRESS.  
Old Shipmates is a seaside idyl, serious in  
subject with the comic element strong in the  
characters. The play is hearty in its design  
and healthy in tone. Mordaunt has found his  
affinity in Weatherage.—ST. LOUIS REPUB-  
LICAN.  
Throughout the whole piece the audience is  
kept spell-bound by the many charming and  
startling dramatic effects.—MONTREAL GA-  
ZETTE.  
It takes high rank as an American drama.  
It compares very favorably with My Partner,  
The Lamites and other American plays.—  
UTICA HERALD.  
A beautiful love story.—TOLSON BLADE.  
I consider Old Shipmates the best dramatic  
work that has been done since Bartley Camp-  
bell wrote My Partner.—DETROIT CHIEF.

1881. SEASON 1882.  
**Jos. J. Levy,**  
MANAGER C. J. WHITNEY'S  
**FELICIA COMPANY,**  
WITH  
**ROSE EYTINGE AS STAR,**  
**EN ROUTE.**

PERMANENT ADDRESSES:  
Whitney's Grand Opera House, Detroit,  
Mich.; No. 15 Union Square, New York.  
**ROLLA RYAN,**  
**ECCENTRIC CHARACTER**  
**COMEDIAN.**  
**SOUTHERN AND WESTERN**  
**LIFE DELINEATOR.**  
NOW MAKING TOUR MIDDLE STATES.  
Address business communications,  
W. E. BENTON, care MIRROR.

**THE WHEN STILL WARBLER WITH**  
**SUCCESS.**  
**OLIVER W. WREN,**  
SINGING COMEDIAN,  
Now engaged as PRINCE LORENZO, in the  
MASCOTTE, with the  
Norcross Comic Opera Company,  
at the  
**GAITY THEATRE, BOSTON, MASS.**

**M. B. LEAVITT,**  
SOLE PROPRIETOR OF  
**LEAVITT'S GIGANTEAN MINSTRELS,**  
**LEAVITT'S SPECIALTY COMPANY,**  
Leavitt's Rentz-Santley Novelty Company,  
Leavitt's Rentz Minstrels and Vienna Orchestra,  
Leavitt's Hyers Sisters' Combination.  
FIRST-CLASS TALENT WANTED AT ALL TIMES.  
Permanent address, 148 West 16th Street, New York.

"I never laughed so much in my life."  
1881. SECOND SEASON 1882.  
OF THE HIGHLY SUCCESSFUL, IMMENSELY FUNNY AND FARICAL COMEDY  
**ROOMS FOR RENT,**  
Or How People Live in Furnished Apartments.  
Playing to crowded houses three weeks, during not month of August, at Bijou Opera  
House, New York City.  
Instantaneous success and "standing-room only" at Boston, Cleveland and other cities.  
The popular verdict: "I never laughed so much in my life."  
THE ATTENTION OF MANAGERS is respectfully called to the fact that this is the only  
ORIGINAL AND AUTHORIZED ROOMS FOR RENT COMPANY, and we deem it a duty to  
managers and justice to the public and ourselves, to hereby warn all concerned not to con-  
found our attraction with a certain inferior company, seeking to profit by our success, and  
mislead managers and the public by assuming a colorable imitation of our title and style of  
advertising.  
We do not find it necessary to publish our receipts to sustain our business.  
Having a few open dates, managers of first class theatres may address  
**L. M. BEAVER, Manager, (En route),**  
Or permanent address, OSBURN HOUSE, ROCHESTER, N. Y.

**THE GREATEST SUCCESS OF THE SEASON.**  
**KATHERINE ROGERS**  
**KATHERINE ROGERS**  
**KATHERINE ROGERS**  
**KATHERINE ROGERS**  
**KATHERINE ROGERS**  
Supported by her own  
**DRAMATIC COMPANY,**  
IN  
**CLARICE, or ALL FOR LOVE.**  
Carrying new and elegant stage furniture, prop-  
erties and equipments. **FRANK WILLIAMS.**  
As per route.

**THE PHENOMENAL SUCCESS!**  
**LILLIAN CLEVES,**  
1. ELLIOTT BARNES' greatest American play.  
**ONLY A FARMER'S DAUGHTER,**  
UNDENIABLY  
**THE HIT OF THE SEASON.**

**ANNA DICKINSON,**  
Supported by an efficient company under the direction of  
**C. A. MENDUM AND FRANK CURTIS.**  
will commence her tour JANUARY 2. Address all communications to  
**CHARLES A. MENDUM,**  
Care SIMMONDS & BROWN, 1166 BROADWAY, NEW YORK.  
This tour will continue for three months only, as Miss Dickinson will appear in Lon-  
don, June 5, 1882, under the above management.

**SECRET OF A BEAUTIFUL FACE.**  
Every lady desires to be considered handsome. The most import-  
ant adjunct to beauty is a clear, smooth, soft and beautiful skin. With  
this essential a lady appears handsome, even if her features are not  
perfect.  
Ladies afflicted with Tan, Freckles, Rough or Discolored Skin,  
should lose no time in procuring and applying  
**LAIRD'S BLOOM OF YOUTH.**  
It will immediately obliterate all such imperfections, and is entire-  
ly harmless. It has been chemically analyzed by the Board of Health  
of New York City, and pronounced entirely free from any material  
injurious to the health or skin.  
Over two million ladies have used this delightful toilet prepa-  
ration, and in every instance it has given entire satisfaction. Ladies,  
if you desire to be beautiful, give LAIRD'S BLOOM OF YOUTH a  
trial, and be convinced of its wonderful efficacy.  
Sold by Fancy Goods Dealers and Druggists everywhere  
Price 75c. per bottle. Depot, 83 John St., N. Y.

**TO MANAGERS.**  
Miss Kate Claxton, having bought of Mr. A.  
M. Palmer the exclusive right to the Union  
Square Theatre version of the  
**TWO ORPHANS,**  
warns all managers of opera houses, theatres  
or halls, that she will prosecute them for al-  
lowing said version to be played in their  
houses without her written permission.  
SPENCER H. COLE, Business Manager.  
Season opens December 12. Time all filled.

**VERNER'S EVICTION CO.**  
PIECE RECONSTRUCTED.  
Pronounced the greatest success at the  
**MONUMENTAL THEATRE, BALTIMORE,**  
this season.  
Managers will please not confound this  
superior company with frauds who may use  
the name, Eviction. **C. E. VERNER.**

**W. H. Fitzgerald**  
AS  
**GROSVENOR, IN PATIENCE.**  
[The National Republican, Washington, D. C.,  
Nov. 18, 1881]  
"PATIENCE" AT THE OPERA HOUSE.  
The performance of "Patience" by Mr.  
Ford's Comic Opera Company last night  
showed an immense improvement over that  
given by the same company several weeks  
ago. The proprietor is to be congratulated  
upon having, in Mr. Fitzgerald, the best  
Grosvenor on the American stage. There is  
a brilliant future ahead of this young gen-  
tleman if he continues to give his work the  
same studious attention that has won for him  
the supremacy in Grosvenor.  
**Ford's Comic Opera Company.**  
**Alonzo Hatch,**  
TENOR.  
Engaged with J. H. Haverly's Opera Com-  
pany. Season 1881-82.

The Eastern Verdict Sustained!  
THE WEST PRONOUNCES  
**JULIA A. HUNT**  
one of the most gifted and charming young  
actresses before the public, and Sydney Mc-  
entfield's new drama, **FLUMKEL,** the most  
beautiful play seen in years.  
The Ohio State Journal, Columbus, says:  
"In the wide area of dramatic art we know of  
no actress to-day who could, with equal grace  
and skill, assume the role of the young hero-  
ine."  
The Indianapolis Sentinel says: "With each  
act the interest increases, holding the au-  
dience almost entranced until the fall of the  
curtain."  
Return to Columbus in December; Cleve-  
land and Detroit to follow. Address  
**SYDNEY ROSENFIELD,**  
15 Union Square, New York.  
**LYMAN DRAPE,**  
Commercial Job Rooms, Cincinnati, O.

**GEBHART'S**  
**OPERA HOUSE,**  
**DAYTON, OHIO.**  
Seating capacity 1400. Now open for first  
class attractions.  
Managers or agents wishing time will  
address  
**L. M. REIST, Manager.**  
Open dates given upon application.

**MERCANTILE HALL,**  
**ALTON, ILL.**  
Population of city, 15,000, on Chicago and  
Alton R. R. I. and St. Louis R. R. and St.  
Louis and Kansas City R. R. Amusements  
well patronized; first-class troupes always  
crowded houses. Hall first-class in every re-  
spect, with good ventilation, scenery and  
dressing rooms. Seating capacity 600. For  
particulars apply to  
**LEWIS & DEWECH,**  
Alton, Ill.



*Dedicated to the Readers of the Mirror.*

# THE MESSAGE OF THE BELLS.

A CHRISTMAS CAROL.

Words and Music by FRED. Lyster.

*Andante.*

1. Hark the Christmas Bells are ring - ing, In cadence clear and  
 2. To the heart oppress'd by sor - row, Their hopeful message  
 3. The .... lit - tle children hearken As their day-spring wax-es

true, A lov - ing message bringing. From the old year to the new. And the peo - ple list their chim - ing, Man and woman, girl and  
 brings, Bright promise of a mor - row Rose-hued by an - gel's wings, When the Homeless and the stran - ger Shall shel - ter find and  
 bright, And the old whose life paths darken. With the com - ing of the night. And the Blithesome, youth and mai - den, Greet the tidings with a

boy, As they tell in measured rhyming, Their "glad tidings of great joy," } "Peace on earth, ... So runs the ca - rol  
 rest, And a ref - uge from all dan - ger On the lov - ing Sav - iour's breast,  
 smile, And the lone - ly ones, grief - la - den, Lose their sor - row for a - while,

ho - ly, "Goodwill towards men," The lof - ty and the low - - - ly. "Peace on... earth, Good will towards

men, "Peace on earth good will towards men," The chiming bells ring grandly out, A - gain and a - gain. 3D VERSE.



